

Joe HENDERSON

Generally known as 'Mr.Piano' (a name he decided to keep after being called it by a landlady in Belgium), Joe, from Glasgow, played piano as a lad and by the age fifteen was already leading his own jazz group. Much to his parents' dismay as they wanted him to go into the medical profession, Joe decided to stick with music and set off for fame and fortune in London. But it wasn't that easy, between spells with several bands including Teddy Joyce, he was often out of work, although he dare not tell the folks back home.

It was the R.A.F who finally gave him a regular job when he was called up for National Service, serving as an air photographer. After demob he began working for music publishers arranging and promoting their songs. This in turn led to work accompanying singers on radio and stage appearances. Artists he played for during the late forties included Donald Peers, Doreen Stephens and The Tanner Sisters. Joe also lead the orchestra on Petula Clark's first recording session in June 1949, an association that was to last throughout the following decade.

In November 1950 Joe was appointed manager of the newly opened Bourne Music Co. at 21 Denmark Street and by the mid-fifties had formed his own company, Henderson Music. Not only a brilliant arranger, Joe was also no mean composer, 'Trudie' and 'Treble Chance' being just two titles he wrote and recorded. Other compositions included 'The Flirtation Waltz' that became an international favourite, 'Why Don't They Understand' a chart hit for George Hamilton IV, (he got a music industry award for that one) 'Dream of Paradise' recorded by David Whitfield, 'Somebody' a Stargazers success and many others. Joe won the 1958 Ivor Novello "composer of the year" award for 'Trudi' and in 1959 "best film score of the year" for 'Jazzboat', that starred Anthony Newley.

Joe began recording as a solo artist on the Polygon label (where many of Pet Clark's early offerings originated) in 1954. When Polygon was taken over by Pye late 1955 Joe's recording career continued on the new Pye Nixa label. Included were several 'Sing it with Joe' and 'Mr.Piano plays' medleys. It was one of the former that first put him onto the hit parade in June 1955. Both 'Trudy' and 'Treble Chance' made the charts in '58 and '59 and 'Ooh la la' was his last single to chart in March 1960. That's not to say he was finished on disc, for his albums, again mainly of the sing-a-long style, continued to be big sellers right through to the seventies.

Due to business interests most of his time was spent in London where he was available for radio and television work, but he did try to make at least one variety tour each year. Even with music hall in it's decline there was hardly a year during the sixties and early seventies that he wasn't starring at one of the holiday resorts in a summer show and playing in pantomime.

Remembered as a smiling, likeable, very easy going personality, Joe died in May 1980, aged 60.

Joe 'Mr.Piano' Henderson Recordings

POLYGON

P 1116 Apl 54 'Sour tinkle / Bye bye blues'
P 1129 Jly 54 'Smile / Jangle box rag'
P 1157 Mar55 'First theme / Out of the clouds'
P 1167 May 55 'Sing it with Joe (*with vocal chorus*)' (2 sides)
P 1169 Jun 55 (*with Petula Clark*) 'Crazy Otto rag'
P 1184 Aug 55 'Sing it again with Joe (*with vocal chorus*)'

(both

sides)

PYE NIXA

N 15012 Oct 55 'Sing it with Joe children's
N 15044 Mar56 'Threepenny opera theme /
The trouble

with Harry'

N 15057 May 56 'Ask for Joe / Heart of gold'
N 15085 Mar57 'If only' (from film The Good Companions)
N 15099 Aug 57 'Coffee bar jive / Forgotten dreams'
N 15134 Mar58 'Mandy / Juke box parade'
N 15147 May 58 'Trudie / Love is the sweetest thing' (*with*

Beryl Stott chorus acc by Bill

Shepherd Music)

N 15156 Aug 58 'Sing along with Joe - the oldies'

(*with*

chorus)

N 15186 Feb 59 'Mr.Piano plays medley' (both sides)

N 15187 Mar59 (*with Beryl Stott chorus*) 'Chick /
Dream of

Olwen'

N 15195 Apl 59 'Mr.Piano plays medley Vol 2' (both sides)

N 15205 Jun 59 'Mr.Piano plays medley Vol 3' (both sides)

N 15209 Jly 59 'La plume de ma tante / I'm a dreamer'

N 15224 Sep 59 'Treble chance / Flirtation waltz'

N 15243 Jan 60 'Winterset / Golden guinea (*written by Petula*

Clark)'

N 15257 Feb 60 'Ooh la la / Mitzi'

N 15309 Nov60 'Swingin' sleigh ride / Honky tonk concerto'

N 15341 Mar61 'Midi-midinettes / Little Italy'

PARLOPHONE

R 4849 61 'Candy floss / Pinto pony'

R 4904 62 'Beach ball / Rickshaw'

R 4973 63 'Game of chance / Jamie'

PYE

N 15620 64 'Yours / Isle of Capri'

N 15723 64 'It's the girl / Aye, aye, aye, aye'

Rikki HENDERSON

From Glasgow, Rikki was a busy singer on the Embassy label in the late fifties and sixties.

After being 'discovered' by Carroll Levis he joined the Charles Marcus Band at Leeds Scala Ballroom. By 1957, following some variety work and a summer season in Scotland, 22 year old Rikki had come south and was working in the bright lights of London Town! - he was a doorman at one of the West End's largest cinemas, The London Pavilion.

But this was just a temporary and necessary means of survival while he sought fame and fortune. Embassy Records were happy to help him along that road and issued his first disc, 'There's a gold mine in the sky' (he knew he'd find one somewhere!) in October. In April 1958 Rikki joined The Denny Boyce Orchestra, resident

at Wimbledon Palais, later moving with them to The Lyceum in The Strand, where he partnered Kathy Kirby in the vocal department. He continued recording for Embassy until the label closed down in 1965, but I've no idea what happened to him then.

Rikki Henderson Recordings EMBASSY

WB 256 Oct 57 'There`s a gold mine in the sky / All at once

you love her' (*acc by Johnny*

Gregory orch)

WB 260 Nov 57 'Call Rosie on the phone / Honey combe'

(*acc by Johnny*

Gregory orch)

WB 262 Nov 57 'Let`s have a party / Ca c`est l`amore' (*JG o*)

WB 275 Feb 58 'Put a light in the window / Sugartime'

WB 277 Mar 58 'Catch a falling star / We`re not alone'

WB 282 Apl 58 'A wonderful time up there /

It`s too soon

to know'

WB 286 May 58 'Kewpie doll / Tulips from Amsterdam' (*acc by Johnny*

Gregory orch)

WB 289 Jun 58 'Twilight time / You need hands'

WB 294 Aug 58 'Torero' (*acc by Gordon Franks orch*) (on one

side only)

WB 298 Sep 58 'Volare / Devotion' (*acc by Gordon*

Franks orch)

WB 302 Oct 58 'If dreams came true / Moon talk'

WB 314 Nov 58 'Love makes the world go round / Mr. Success'

WB 318 Jan 59 'High class baby / One night'

WB 328 Mar 59 'Ciao ciao bambina / Tomboy'

WB 334 May 59 'Never be anyone else but you / I need your

love tonight' (*acc by Barry*

King orch)

WB 339 Jun 59 'The heart of a man / Kansas City'

WB 343 Jun 59 'A teenager in love / Personality'

WB 349 Jly 59 'Waterloo / I know'

WB 351 Aug 59 'Only sixteen / Tallahassee lassie'

WB 357 Sep 59 'The three bells / Peggy Sue got

married'

WB 361 Nov 59 'Dynamite / Wish it were me'

WB 377 Jan 60 'Starry eyed / Why'

WB 382 Feb 60 'El Passo / What more do you want'

WB 383 Mar 60 'Delaware / Lady Luck'

WB 385 Mar 60 'What in the world`s come over you'

(*acc by*

Steve Stannard orch) (on one

side only)

WB 388 Apl 60 'Do you mind / Be mine'

WB 391 Apl 60 'He`ll have to go / Fame and fortune'

WB 399 May 60 'Three steps to heaven / The urge'

WB 400 Jun 60 'Ain`t misbehavin`' (on one side only)

WB 408 Aug 60 'Mais oui / If she should come to you' (*acc by Steve*

Stannard orch)

WB 419 Oct 60 'It`s now or never / Save the last dance for me'

WB 423 Nov 60 'My love for you / Just as much as ever'

WB 431 Jan 61 'Portrait of my love / Strawberry blonde'

WB 432 Jan 61 'Are you lonesome tonight / Stay'

WB 445 Apl 61 'My king of girl / And the heavens cried'

WB 450 May 61 'Surrender / Runaway'

WB 463 Sep 61 'Wild in the country / Little bit of soap'

WB 489 Jan 62 'Run to him / I`d never find another you'

WB 492 Jan 62 'Let`s twist again / Son, this is she'

WB 500 Mar 62 'Dream baby / Hey! baby'

WB 525 Sep 62 'Don`t that beat all' (*acc by James Wright orch*)

(on one

side only)

WB 547 Jan 63 'The wayward wind / Loop de loop'

WB 554 Feb 63 'One broken heart for sale' (one side only)

WB 566 May 63 'Two kinds of tear-drops /

When will you say I

love you'

WB 574 Jun 63 'Welcome to my world / Hey mama'

WB 575 Jly 63 'You`re the devil in disguise' (one side only)

WB 608 Dec 63 'Twenty four hours from Tulsa / Kiss me quick'

WB 662 Oct 64 'Ain`t that loving you baby' (one side only)

WB 665 Nov 64 'There`s a heartache following me' (one side)

WB 670 Dec 64 'Walk tall' (one side only)

Doreen HENRY

Doreen was a much overlooked jazz and blues singer who made little impact on the general public. Before the war, aged just 17 she went to America and had her own radio show on Station WPCB Broadway. Back in Britain she aired on the AFN network show 'Duffle Bag' to much acclaim. During the late forties she was featured vocalist with Billy Munn`s band.

On her January 1946 recordings of 'Sugar' and 'Out of nowhere she had the benefit of a backing by Stephane Grappelly. In 1949 she recorded for the new Harmony label, where her husband, former cricketer Dick Auty, was boss.

Doreen made a few broadcasts on 'Jazz Club' during the late forties and in January 1952 was on the North of England, Home Service in 'Showtime', reported as her first broadcast in over a year.

I believe she died about the late eighties.

Doreen Henry Recordings DECCA

F 8582 Jan 46 'Sugar / Out of nowhere'

(*acc by Stephane*

Grappelly Orch)

F 8625 May 46 'A little bit of love / Summer time'

(*acc by Stanley*

Black Orch)

HARMONY

A 1008 Jly 49 (*with Billy Munn Jazzclubmen*) 'St.Louis blues

/ Can`t we be

friends'

? Oct 49 (*with Ralph Sharon Boptet*) 'How high the

moon /

Euphoria'

Colin HICKS

Unlike his elder brother Tommy Steele, Colin didn`t change his name when he entered show business. Like Tommy he had previously been employed in the Merchant Navy and had just returned from a three month stint around the Persian Gulf when, under Larry Parnes` management, seventeen year old Colin secured a booking during September 1957 singing at London`s Churchill Club.

Possibly not as talented as his brother, Colin didn't have a very great impact on the music scene. In fact, on his very first London variety date with his group the Cabin Boys at Finsbury Park Empire in December 1957, newspaper reports state "he was pelted with apples, tomatoes and Lion brand eggs". He claimed not to have noticed, but stage hands said they collected three pound of fruit after his act.

Nevertheless Pye Records signed him up and his first disc 'Wild eyes and tender lips' with backing by his Cabin Boys, was out by the end of the year. On his second disc 'La dee dah', a song that fellow rocker Jackie Dennis took to number four, Colin had the benefit of a backing from the excellent Beryl Stott Group. Beryl and Co. were also there on his third and apparently last disc, that combined the Latin flavoured 'Little boy blue', with a skiffle style version of Jo Stafford's 1952 hit 'Jambalaya'.

During 1958 the Colin Hicks Roadshow took to the road, playing ballrooms around the country. With him were the Johnny Stanley Orchestra, a new vocal group The Debonaires and ex-Vernon Girl Sibby Raid making her first solo tour. They did a week at the Dudley Hippodrome from Monday 10th March and the theatre closed for good after their Saturday performance. I don't know if this was blamed on the Hicks show! Although Colin never really made the big time in Britain he was very popular on the Continent, even appearing in an Italian film, and continued to tour over there with success well into the sixties.

At home, having severed his links with the Parnes rock circus management, he attempted, like brother Tommy, to establish himself as an all round performer, playing Bongo Herbert in a touring version of the rock music based 'Expresso Bongo'. While appearing in the play, on Saturday 7th March 1959 at Golders Green Hippodrome, he celebrated his 18th birthday and his engagement to long time girl friend Yvonne Chorley.

Colin Hicks Recordings

PYE NIXA

N 15114 Dec 57 'Wild eyes and tender lips / Empty arms blues'
N 15125 Feb 58 'La dee dah / Wasteland'
N 15163 Nov 58 'Little boy blue / Jambalaya'

Vince HILL

Not to become a household name until the sixties and seventies, Vince is included here because his professional roots are firmly anchored back in the fifties era. Born at Coventry on 16th April 1937, he began work as an apprentice confectioner and pastry-cook. Always having a "bit of a voice", on holiday one year his parents persuaded him to get up and sing in a pub. Having wetted his toe he began taking singing lessons and during National Service became vocalist with the band of the Royal Corps of Signals, travelling with them overseas giving troop concerts.

Back in civvy street, but not back to the bakery, Vince began his uphill struggle to 'make it' in the entertainment business. A spell touring in the musical 'Floradora' was followed by 13 weeks at London's Empress Hall singing for the show 'Dick Whittington on Ice'. During this time a

meeting with Teddy Foster led to Vince spending a year with his band, where he formed a vocal quartet The Four Others.

In 1958 he left Foster to become one of the founder members of The Raindrops vocal group, regulars on radio's lunch time 'Parade of the Pops' series for two years. His first recordings were with the group, but in 1962 he began making solo discs for Pye's Piccadilly label. His 'The rivers run dry' was a low down chart entry in June of that year. Vince's biggest success came with his 1967 recording of 'Edelweiss', (the film 'The Sound Of Music' was currently doing the rounds) that enjoyed 17 weeks on the hit parade, rising to No.2 position. During a ten year period he had eleven chart hits, including 'Take me to your heart again', 'Roses of Picardy' and 'Love letters in the sand'.

His own solo career took off with appearances on TV's 'Stars and Garters' show, and later he had his own series 'They Sold a Million'. After many years in variety, Vince moved over to cabaret in clubs and luxury cruise liners.

As Vince's solo recordings all come after 1962 they are not listed here

Recordings by The Raindrops are listed under that heading

Ronnie HILTON

A fine romantic ballad singer, Ronnie was one of the fifties stars who stepped back into the limelight during the eighties wave of nostalgia, going further than many of his colleagues by presenting the BBC 'Sounds of the Fifties' radio series.

He was born Adrian Hill on 26th January 1926 at Hull, one of four brothers. As lads they often did a harmony quartet on the latest song hits and singing was something Ron continued during his service with the Gordon Highlanders. On demob in 1947 it was back to work in the light engineering trade.

Now living in Leeds with his wife Joan, he was still trying to out-sing Perry Como on the radio, so she suggested he enter a singing contest at the local Shaftesbury Cinema. Not only did he win, he was spotted by bandleader Johnny Addlestone who invited Ron to join his band at Leeds Starlight Roof Ballroom. This was 1950 and for the next few years he continued with the engineering by day, while in the evenings enjoyed himself doing what he always loved, singing, and now getting paid for it.

Robin Gerber, the son of a wealthy local businessman had written a song, 'At the end of the rainbow', that he wanted to bring to the attention of the record companies, so he asked Ron and the band to make a private recording he could circulate. This eventually found its way into the hands of Walter Ridley at H.M.V. We don't know what he thought of the song, but he liked the singer and asked Ronnie to come to London and see him.

So Adrian Hill became Ronnie Hilton (one of his brothers was named Ronald) and in May 1954 his first record 'I live for you' was issued. While the disc was not an enormous success, Wally Ridley who was a fine judge of vocal talent and songs, soon followed up with Ronnie singing 'I

still believe' backed by 'Veni vidi vici'. Both entered the charts with 'I still believe' going as high as No.3.

The BBC in Manchester soon got to hear the Hilton voice and put him on air with the Northern Variety Orchestra. Later they gave him his own series 'By the Fireside' (also the title of his first long playing record).

Back home in Leeds cautious Ron hadn't given up the day job yet and didn't until his next recording 'A blossom fell' was also heading for the charts early in 1955. He had continued to sing at the Starlight Roof, where the dancers could now go out and buy recordings by their local star. It wasn't until he was booked into a variety tour with Bonar Colleano, opening at the Dudley Hippodrome on Monday 21st March 1955, did Ron believe it was all real and gave up engineering for good.

When 'A blossom fell' entered the New Musical Express chart in the same month as his variety debut, it was just ahead of the rival Dickie Valentine version (Dickie later became one of Ronnie's greatest buddies). Over a two week battle the Valentine version reached No.10 with Ron just ahead at No.9, but it was Nat King Cole who won the war finishing at No.3.

Ron's other 1955 chart hits were 'Stars shine in your eyes' an Italian tune from the film 'La Strada', which he took to No.13 in September, and the 'Yellow Rose of Texas', an up-date version of the mid 19th century Song of the Texas Rangers. A U.S. number one hit for Mitch Miller's Orchestra, chart honours for 'Yellow Rose of Texas' in Britain were shared between Ronnie who, on a two week entry during November, made No.15; Gary Miller did a little better at No.13 (his first chart entry) and the maestro himself, Mitch Miller, almost repeated his Stateside success when he took it to No.2 in our charts.

By the end of 1955 as well as touring the country in variety Ron had been on radio shows like 'Mid Day Music Hall', 'Workers Playtime', 'Variety Playhouse' and T.V's 'Off the Record'. In June he began his own 13 week 'Ronnie Hilton Show' radio series. But no doubt his greatest accolade was being invited to perform on the Royal Family's private Christmas concert at Windsor Castle on 16th December.

As well as his many 'one off' broadcasts, September 1956 saw the start of his own series 'Hello Marilyn' on Radio Luxemburg, sponsored by the publishers of 'Marilyn' the girls' romance magazine. On the show he was supported by Jackie Brown and his orchestra and on the last edition in December he introduced The Singing Hills, his brothers Douglas, Jack and Ron making their first broadcast and together they recreated the old quartet. 'By the Fireside' with Alyn Ainsworth and the BBC Northern Dance Orchestra, began October 1956. On Christmas Day 1957 he joined Frankie Howerd in the radio pantomime 'Son of Mother Goose' that also featured Shani Wallis, Gilbert Harding, Stanley Unwin, Sabrina and the Billy Ternent Orchestra. The show had been pre-recorded at RAF Uxbridge. April 1958 saw the first of his 'Better Late' television shows on Friday evenings and in November the 'Ronnie Hilton Show' was back on radio again.

For the remaining years of the fifties the story was much the same with Ronnie spending most of his time touring the theatre circuits. Surprisingly, although he had been topping bills all over the country for over a year, it wasn't until Monday 29th July 1957 that he made his London variety debut at Finsbury Park Empire where, ably supported by his long time piano accompanist Will Fyffe Jnr., reviewers praised him for having an act that was not just musically competent "Ronnie is not one of those singers who have you on the edge of your seat wondering if he will hit the next high note, you just sit back, relax and enjoy", but also entertaining, with added humour from both Ronnie and Will.

On Friday 6th September 1957, live from the Earls Court Radio Show, Ron sang with Cyril Stapleton's Show Band and from the end of the month he went on tour with the band, a tour that had further vocal support from Marion Ryan and Group One, and was compered by comedian Des O'Connor. 'Melody Maker' reported Ron's solo spot as "a tremendous act that stole the show". On 18th November Ronnie was part of a Ragtime Octette (seven popular male singers with Herschel Henlere at the piano) appearing in the Royal Variety Performance at the London Palladium.

December 1957 found Ronnie playing in his first pantomime, 'Sleeping Beauty', at Sheffield Lyceum Theatre. He was also in the Christmas Day Light Programme radio panto 'Son of Mother Goose' playing principal boy with Sabrina (remember her?!) the good fairy. During the Sheffield run, on his 32nd birthday, his fan club presented him with an electric blanket (?).

During the summer months of 1958 Ron teamed up with Cyril Stapleton and the Show Band again, for a season at Scarborough's Futurist Theatre. Also on the bill were singer Penny Nicholls, The Southlanders vocal group and comedian Norman Vaughan. 1959 brought an out of town Royal Variety Show appearance, at the Palace Theatre, Manchester during June, followed by a 22 week summer season in 'Jokers All' at Blackpool's Queen's Theatre. He closed the year in 'Goldilocks and the Three Bears' at Leeds Grand with Peter Butterworth and Joe Black.

Late night TV viewers on Sundays during March and April 1960 were treated to the delights of Ronnie and glamorous singer Yana on ATV's 'Late Date' introduced by Teddy Johnson. While on a tour of Granada Cinemas he had the benefit of two glamorous ladies, The Tanner Sisters. Ronnie spent the first summer season of the sixties just round the corner from home, topping the bill at Bridlington Grand Theatre, ably supported by The Honeys and comics Norman Vaughan and Billy Burden. In November he was again performing for Royalty, in the annual show back in London at Victoria Palace Theatre in an item titled 'Tell Me Pretty Maiden' that featured over twenty singers.

On record Ron had wasted no time following up on his 1955 successes and by February 1956 was back in the N.M.E Top Twenty with 'Young and Foolish'. But it was his next record 'No other love', a tune Richard Rodgers had written as 'Beneath the Southern Cross' for the television documentary 'Victory at Sea'. With words from Oscar Hammerstein it appeared under its new

title in their 1953 stage musical 'Me and Juliet' and during that summer Perry Como had a U.S. number one hit with the song. Revived by Rodgers and Hammerstein for their 'Cinderella' T.V. spectacular, it finally made its way on to British records. Major contenders were versions by The Johnston Brothers, Edmund Hockridge and of course Ronnie himself. First to enter the Top Thirty charts were The Johnston Brothers in the week ending 14th April 1956 at No.22, but only the following week they dropped out and never returned. That was when Ron's version came in at No.15, jumped to No.4 and by the first week of May was in the top spot. There it stayed six weeks until Pat Boone's 'I'll be home' pushed it off. Edmund Hockridge was in and out of the chart three times, but only managed to make 24th position. The 'B' side of 'No other love' is also worth a mention, a jolly duet with Alma Cogan (listed as just Alma on the label) of the Pee Wee Hunt Band classic 'It's all been done before'.

Also in 1956 Ronnie charted with 'Who are we', taking it to No.6 in August, following up in September with 'A woman in love', a Frank Loesser song from the film 'Guys and Dolls' that was a hit both sides of the Atlantic for The Four Aces. In November he had his sixth chart hit of the year with 'Two different worlds'.

1957 brought Ronnie another two hit records, 'Around the world' that he took to No.4 in July. Four versions of this popular song from the film 'Around the World in Eighty Days' appeared in the New Musical Express chart, by Bing Crosby, Gracie Fields, Mantovani and Ronnie Hilton but it was Ronnie's disc that did best. In August he just made it to No.27 with 'Wonderful wonderful'.

The Burt Bacharach & Hal David song 'Magic Moments' was a big Stateside hit for Perry Como, something he repeated by taking it to number one in Britain. Ronnie's version with lyrics de-Americanised by himself was hard pressed to complete, but did succeed in making No.22 in February 1958. 'I may never pass this way again', another Perry Como hit (but only in Britain), also registered well for Robert Earl and Ronnie's recording just managed to creep in at the bottom of the Top Thirty.

It was to be over six months and January 1959 before his next chart success when 'The world outside', an adaptation of the 'Warsaw Concerto', tied with The Four Aces both making it to No.18. In August Ronnie's 'The wonder of you' made No.22. Revived in 1970 by Elvis Presley it went to number one.

During the sixties two of Ron's recordings were hits 'Don't let the rain come down' in 1964, and a song very much associated with him, 'A windmill in old Amsterdam', reached 23rd position in 1965.

As the variety theatres continued to disappear Ronnie still found plenty of work on the club circuit and was working summer seasons and pantomime well into the seventies. If fact he was still playing panto in 1990, as Buttons in 'Cinderella' at Barnsley Civic Theatre with his new wife Chrissie playing Dandini. Joan had died from cancer in the mid-80's and Ronnie married ex-dancer Christine Westoll, who he had known for many years, in 1989.

In 1991, with his continuing radio commitment, they moved south to live at

Hailsham near Eastbourne. In the mid-nineties and with his 'Sounds of the Fifties' radio show having come to an end (another sign of the BBC turning its back on any popular music before 1960), Ronnie understandably began taking a well earned rest.

Early 2001 brought news of him being wheelchair bound following several strokes and he died on 21st February that year. His last public appearance had been in Russ Conway's 75th birthday show at Eastbourne in August 2000

Ronnie Hilton Recordings

H.M.V. (acc by Frank Cordell orch on all)

B 10719 May 54	'I live for you / I wish and wish'
B 10785 Nov 54	'I still believe / Veni vidi vici'
B 10808 Jan 55	'A blossom fell / Prize of gold'
B 10860 Apr 55	'My loving hands / Just say you love her'
B 10875 Jun 55	'Always / One'
B 10901 Jly 55	'Stars shine in your eyes / We'll go a long long way together'
B 10904 Aug 55	'My one sin / World of love'
B 10924 Sep 55	'The yellow rose of Texas / Have you ever been lonely'
B 10930 Sep 55	'Hey there / Overnight'
POP 128 Nov 55	'He / Bella notte'
POP 154 Jan 56	'Young and foolish / Moments to remember'
POP 179 Feb 56	'The last frontier / Here comes my love'
POP 198 Apr 56	'No other love / (with Alma Cogan) It's all been done before'
POP 221 Jun 56	'Who are we / Give me my ranch'
POP 248 Sep 56	'A woman in love / I just found out about love'
POP 274 Oct 56	'Two different worlds / Constant and true'
POP 291 Feb 57	'The wisdom of a fool / Amore'
POP 307 Feb 57	'For your love / Once'
POP 318 Mar 57	'Heart / Penny serenade'
POP 338 May 57	'Around the world / I'd give you the world'
POP 364 Jun 57	'Wonderful wonderful / The miracle of love'
POP 393 Oct 57	'Marching along to the blues / She'
POP 422 Nov 57	'That's why I was born / The moonraker's song'
POP 437 Jan 58	'I'll buy you a star / You should belong to me'
POP 446 Jan 58	'Magic moments / One blade of grass'
POP 468 Mar 58	'I may never pass this way again / Love walked in'
POP 479 May 58	'On the street where you live / I've grown accustomed to her face'
POP 497 Jun 58	'Her hair was yellow / Let me stay with you'
	(with Michael Sammes Singers)
POP 556 Nov 58	'Do I love you / The day the rains came'
POP 559 Dec 58	'The world outside / As I love you'
POP 560 Jan 59	'Gigi / Keep your kisses'
POP 638 Jly 59	'The wonder of you / A hundred miles from everywhere'
POP 684 Dec 59	'The most wonderful thing in the world /

Happy anniversary' (with Don Riddelle Singers)		
POP 711	60	'I don't know what it is / A simple love'
POP 756	60	'Theme from "The Unforgiven" / The girl I used to know'
POP 770	60	'Mission bell / I'd do anything'
POP 865	61	'Little do you know / Guilty'
POP 936	61	'Hey look me over / It can't be wrong'
POP 984	62	'If this is love / You and I'
POP 1106	63	'The gift / Beautiful bossa nova'
POP 1190	63	'Kisses can lie / They can't take that away
POP 1235	63	'Best girl in the world / What do I do'
POP 1291	64	'Don't let the rain come down / Send for me'
POP 1299	64	(with Leeds United players) 'Leeds United calypso / Elland Road
POP 1339	64	'Love you I will / The joker'
POP 1378	65	'A windmill in old Amsterdam / Dear heart'
POP 1434	65	'A hole in my shoe / Summer sounds'
POP 1497	65	'Rocky old boat / A boy without a girl'
POP 1569	66	'When will the good apples fall / The impossible dream'
POP 1600	67	'If I were a rich man / The laughing gnome'
COLUMBIA		
DB 8380	68	'Happy again / One day soon'
DB 8506	68	(with Leeds United A.F.C) 'Glory glory Leeds Untied / We shall not be moved'
DB 8594	69	'Turn back the time / Looking for love'
DB 8847	72	'Lads of Leeds / Tale of Johnny Giles'
DB 8892	72	'One life / In all the world'
DB 9019	73	'Can someone tell me how / Good, bad but beautiful' E.M.I.
EMI 2301	75	'We're gonna win the cup / Glory glory Leeds United'

Edmund HOCKRIDGE

A handsome six footer with a powerful baritone voice, Edmund Hockridge, from Vancouver, first came to Britain during the war as a member of the Canadian Army. While here his vocal talents were put to good use making over 400 broadcasts for the BBC Forces Network, singing with the bands of Glenn Miller, Robert Farnon, the Queens Hall Light Orchestra, Geraldo and George Melachrino.

The youngest of four boys brought up on a farm in the Canadian Rockies, Ted was introduced to music at an early age by his parents. His mother was a pianist and all the family enjoyed a sing-song. Before his war service Ted had already established himself as something of an operatic performer.

At the end of hostilities Ted returned to Canada to take up a contract with the Canadian Broadcasting Company and for the next four years had his own regular radio show, while appearing

on stage in light operatic and musical comedy roles.

It was his association with musical comedy that brought him back to British shores in 1950, to play the part of Billy Bigelow in Rodgers and Hammerstein's 'Carousel'. Ted also returned to our radio waves from February 1951, joining John Hanson, Josephine Crombie, Doreen Lundy and the Stanley Black Orchestra on the series 'Spring Serenade'.

After years of touring in 'Carousel', Edmund was the natural choice to take over the lead role of Sky Masterson in 'Guys and Dolls' at London's Coliseum Theatre when Jerry Wayne dropped out soon after the show opened in May 1953. His co-stars were Vivian Blaine and Lizbeth Webb. It was in scenes from this musical that he appeared on his first Royal Variety Performance, from the same stage on 2nd November 1953. On this occasion so as not to offend the Queen or any member of the audience with strong religious feelings the chorus, who would normally have been wearing Salvation Army uniforms, were redressed in skirts and blouses and all references to heaven etc. were changed!

Edmund had made his first record, 'Serenade', for Decca in 1950 and followed up with a trio on H.M.V. none of them becoming best sellers. In 1953 he switched to Parlophone recording hit songs from 'Guys and Dolls' on two singles issued in May. Ted's third Parlophone release in October were also show tunes, 'My boy Bill' and 'My little girl', better known as the Soliloquy from 'Carousel'.

Having established himself as the West End's musical leading man, when 'Guys and Dolls' ended its run at the Coliseum in late summer 1954 and while the rest of the cast took a break, Ted went straight into rehearsals for its replacement. On 14th October he opened there again, playing Judge Forester in 'Can Can' alongside Irene Hilda, Alfred Marks and Warren Mitchell. After a successful year's run he repeated the process by walking straight into the role of Sid Sorokin in the Coliseum's next production, 'The Pajama Game', that opened on 13th October 1955 with Joy Nichols, Elizabeth Seal and Max Wall.

Ted also managed to fit in an appearance in the film 'Kings Rhapsody' with Anna Neagle. He did several radio and television shows, including more than one airing on the series 'Calling Miss Courtneidge' where Cicely Courtneidge introduced various guests from the world of show business. Ted also broadcast on a number of 'Mid Day Music Hall' and 'Variety Playhouse' programmes. Being lunch time shows they fitted in nicely with his evening performances.

Songs from 'Can Can' were on a Parlophone double issue in October 1954 and a selection from 'Kings Rhapsody' on a further double issue a year later. Late 1955 also saw a new release from H.M.V. with 'Hey there' one of the hit songs from 'The Pajama game', an excellent vehicle for the Hockridge voice that should have made the charts.

But Ted now made a switch to the new Pye Nixa label and it was his second Nixa disc, in January 1956, which finally put him into the hit parade. Although Ted made a very good job of 'Sixteen tons' it was Tennessee Ernie Ford who repeated his stateside success taking it to number

one. For Ted it was the song on the other side, 'Young and foolish', that entered the New Musical Express Top Twenty chart on 18th February where in a stay of seven weeks it rose to No.10. After dropping out for a week, it came back when the chart was extended to a Top Thirty on the week ending Saturday 14th April at No.28, dropped out for a further two weeks then reappeared at No.26 on the 5th May.

'No other love' his very next recording also made the chart with three separate entries during May and June, but it never went higher than No.24. Ted's next disc 'By the fountains of Rome' was his last chart entry, rising to No.17 during its five week stay in September.

When 'The Pajama Game' came to an end early in 1957, Ted's career took a new turn. After six years playing West End musical comedy he made the change to solo variety, and following a tour of provincial theatres played his first summer season, topping the bill at Bournemouth's Theatre Royal. Asked if he would rather be back in musical comedy Ted said he preferred variety because "the artist is totally in charge, with no one else to rely on", besides "he just loved singing".

In October Ted joined glamorous singer Yana on a variety trail that they were still treading in April 1958. Summer season that year was on Blackpool's North Pier in 'Show Time' with Joan Regan, David Nixon, Reg Varney and Billy Dainty. He appeared on several of Jack Jackson's TV shows and a number of Saturday Spectaculars, taking over on Saturday 11th October 1958 the job of compere as well, introducing Joan Regan and the Marino Marini Quartet.

More variety until in December a chance to let his hair down, joining a trio of funny men Charlie Drake, Bruce Forsyth and Bernard Bresslaw with Sid Milward's Nitwits in the London Palladium pantomime 'Sleeping Beauty'. The beauty was added by Thelma Ruby and Patricia Lambert. During the show's run, on the 18th January, Ted did some overtime appearing on ITV's 'Sunday Night at the London Palladium', with Bernard Bresslaw topping the bill.

When the pantomime closed at the end of March Ted had a short season at Brighton Hippodrome with Petula Clark, Jo Baker and Jack Douglas before spending another summer on Blackpool's North Pier. Bernard Delfont's 'Show Time' in 1959 also starred comedian Charlie Drake, The Mudlarks vocal trio, singer Doreen Hulme and the harmonica playing Three Monarchs. The year was completed with seven weeks in Coventry Theatre's Birthday Show with The King Brothers, Joe Henderson and Arthur Haynes, followed by 'Humpty Dumpty' at Southampton Gaumont with Petula Clark, Tommy Cooper, Derek Roy and Betty Jumel in the title role. Giving good value the panto initially ran for four hours, but was cut down after reviews said it was too long.

While now fully established on the variety stage, Ted hadn't completely given up musical comedy, recording several EP's and LP's of songs from the shows.

In 1960 he joined Joan Regan, Russ Conway and Cliff Richard and the Shadows in the London Palladium show 'Stars In Your Eyes'. Ted and Joan Regan were great friends, they recorded the

LP 'Joan and Ted' together and he appeared on her TV series. In December 'Stars In Your Eyes' transferred to Glasgow Empire for a six week winter season. Of the original star line up only Ted remained, now joined by Eartha Kitt, Joe Henderson, Des O'Connor and Billy Dainty. While up north Ted and Eartha Kitt recorded a six week radio series.

Ted was still playing summer seasons and panto well into the 1980's. In fact he has hardly ever stopped working and up to the late-1990's, and well into his seventies, was still touring in his own show with wife Jackie, often accompanied by their sons Murray and Stephen. Ted and Jackie first met when they both appeared in 'Carousel' back in the early fifties. She played Carrie, who married Mr. Snow. Having given up show business to bring up her family, it was on an episode of TV's 'Highway' introduced by Harry Secombe that she was persuaded to join her husband in a duet, and one thing led to another. Edmund died 15th March 2009 aged 89.

Edmund Hockridge Recordings DECCA

F 9345 Feb 50 'A hundred voices / Serenade'
(acc by Robert Farnon

Orch)
H.M.V.

B 10001 Dec 50 'I leave my heart in an English garden / Just

say I love her' (with Peter Knight
choir

acc by Frank

Cordell orch)

B 10016 Jan 51 'If I loved you / The flying Dutchman'

B 10175 Dec 51 'Once / Blue velvet'

PARLOPHONE

R 3696 May53 'Luck be a lady / I'll know'

R 3697 May53 'My time of day / I've never been in
love before'

R 3761 Oct 53 'My boy Bill / My little girl' (acc by
Philip

Green orch)

R 3824 Feb 54 'Bang you're dead / Lazy day'

R 3884 Jly 54 'My friend / When I was a little boy'

R 3945 Oct 54 (with Irene Hilda) 'C'est magnifique'

R 3946 Oct 54 'I am in love / It's all right with me'
(acc by

the Coliseum

Theatre orch)

R 4011 Apl 55 'Stranger in paradise / It's love'

R 4051 Sep 55 'The man from Laramie / Humming
bird'

R 4079 Oct 55 { (with Anna Neagle and Patrice
Wymore)

R 4080 Oct 55 { Selection from King's Rhapsody

H.M.V.

POP 131 Nov 55 'Hey there / A new town is a blue
town' (with

the Skyrockets Orch directed by
Robert Lowe)

PYE NIXA (acc on most by Tony Osborne
orch)

N 15006 Oct 55 'The Kentuckian / On the way to your
heart'

N 15039 Jan 56 'Sixteen tons / Young and foolish'

N 15048 Apl 56 'No other love / This same heart'

N 15063 Jly 56 'By the fountains of Rome / I'll need your
love' (with the Beryl Stott
chorus)
N 15067 Sep 56 'A woman in love / Never turn back
(with Beryl Stott
chorus)
N 15088 Mar 57 'Katie-o / Sentimental'
N 15107 Nov 57 'All at once you love her / Shangri-la'
N 15117 Jan 58 'I'll buy you a star / Love letters'
(with Beryl
Stott chorus acc by Peter
Knight orch)
N 15160 Sep 58 'More than ever / Some enchanted
evening'
N 15167 Nov 58 'Tonight / Do I love you' (with Beryl
Stott
chorus acc by Bill
Shepherd orch)
N 15203 Jun 59 'Once again /
You are never far away
from me'
N 15276 Aug 60 'Song without end / This heart of mine'
N 15293 Nov 60 'Soliloquy from Carousel / Largo al
factotum'
N 15332 Feb 61 'Seventy-six trombones / Till there was
you'
N 15377 Oct 61 'Moon river / Hey, look me over'
N 15482 Nov 62 'It's almost like being in love /
I've grown accustomed to
her face'

Frank HOLDER

This coloured singer-bongo player from Georgetown, British Guiana arrived in Britain with the R.A.F. and on demob decided to stay. Frank, a superbly fit body builder, came from a musical family and had been a professional entertainer in Guiana, singing with various dance bands. During his service he sang with a number of R.A.F groups.

In 1948 he joined Leslie 'Jiver' Hutchinson's band as vocalist, playing mainly one night stands around the south of England. During a year spent with 'Jiver' Frank began developing as a notable bongo player and it was this expertise that led Kenny Baker to enlist him for his band at London's Churchill Club. Frank then had a spell in the London Casino 'Latin Quarter' show, before joining Johnny Kerrison's Rumba Band at the Cafe de Paris.

In May 1950 Johnny Dankworth was looking for a singer to replace Marion Williams in the Seven and a mutual friend recommended Frank. So began an association that lasted through till September 1956. His first recording was with the Seven, adding the vocal on 'Don't blame me', released January 1951. Other recordings with the band followed and in late 1954 came his own solo debut, 'Mambo in the moonlight' on the Parlophone label.

Frank's reason for leaving Dankworth was to pursue a solo variety career, making his debut at the Glasgow Empire on Monday 15 October 1956. A nationwide tour supporting artists like Anne Shelton was followed by another in a beat package 'Music Music' with Johnny Duncan's Blue Grass Boys and the Alex Welsh Band. Television appearances included the 'Benny Hill Show' and 'Six Five Special'.

With calypso at the time quite popular Frank was a natural, a fact he soon began to regret

when record producers considered him for little else. He even invested his own cash into some demo ballads, with little success. As well as Parlophone he recorded on Pye and Decca, making in 1957 a 10 inch LP 'Calypso Time' for the former. He sang the title song on the soundtrack of the 1958 film 'Nor the moon by night' that was set in Africa.

As variety bookings at home became scarce he often worked abroad and in 1958 was appearing on some Bill Haley concerts in Europe. Frank continued to be a popular cabaret artist at home and abroad.

Frank Holder Recordings

ESQUIRE (with Johnny Dankworth
Seven)

5-010 Jan 51 'Don't blame me'
5-060 Apl 52 'I've got you under my skin'

PARLOPHONE

R 3928 Oct 54 'Mambo in the moonlight / Stop'

PYE NIXA

N 15092 Apl 57 'Victory test match / Murder in the
market'

DECCA

F 10880 Apl 57 'The caterpillar bush / Red beans and
rice'

F 10908 Jun 57 'Battle of the century /
Chinese cricket
match'

F 10919 Jly 57 'Champion calypso / Sweetie Charlie'

PARLOPHONE

R 4459 Jun 58 'Nor the moon by night /
Bechuanaland'

(acc by Ron
Goodwin orch)
PYE

N 15179 Jan 59 'Watermelon / Tomato'

Michael HOLLIDAY

Michael, who on television appeared so relaxed like his idol Bing Crosby, was in fact just the opposite, a naturally shy person and a bundle of nerves. Whatever his inner battles were, Mike was described by everyone who knew him as a real nice guy, one of the warmest personalities in show business with one of the widest grins to match.

Born Norman Alexander Miller on 25th November 1925, he later changed his name by deedpoll to Milne and when he entered show business changed again and adopted his mother's maiden name of Holliday.

As a lad he played small parts in amateur productions at his local catholic church in the Kirkdale district of Liverpool where he was born. When Michael left school he followed his New Zealand born father's footsteps into a life at sea. Serving with both the Merchant and Royal Navies, he visited almost every country on the globe.

It was during his sea-going years that he learned to strum an old guitar, bought from another crew member, while exercising his warm baritone vocal chords, a voice with more than just

a touch of Crosby. On more than one occasion his path crossed that of another sailor, Trevor Stanford (later to find fame as Russ Conway) and many a mess deck get together found Mike singing to Trevor's piano accompaniment.

In the early 1950's while a crew member on the liner 'Queen Mary' berthed in New York, Mike entered and won a talent contest at the famous Radio City Theatre. He claimed his luck was due to choosing an Irish song, 'Where the River Shannon flows', with all the judges being of Irish background.

When ashore back home Mike occasionally sang with the Hal Graham Band at Liverpool's Rialto Ballroom. He also auditioned for several name bands including Geraldo and Joe Loss, but his nerves made him 'dry up' and neither bandleader was impressed. Eventually, following another talent contest win at the Liverpool Locarno, he secured a season singing with the Dick Denny Band at Butlin's Pwllheli Holiday Camp. This came about due to the help of his brother Bob who was a catering manager there (unfortunately Bob died before Michael became successful).

It was a tradition for Butlins to hold an annual, out of season, reunion ball in London where many of the season's bands and singers would perform. It was at one of these gatherings, held at the Royal Albert Hall, that Eric Winstone one of Butlin's more successful band leaders heard Michael sing and invited him to join the Winstone Band.

Michael spent three years with Eric, learning the trade, including several broadcasts and further seasons at Butlin camps. All this did much to boost his morale, even though appearing before an audience was never easy for Mike with every performance bringing him to a state of near panic.

Early in 1955 Mike secured a solo audition at the B.B.C. and later the same year a contract with Columbia Records. He appeared on television's 'The Centre Show' and then became a familiar face on 'More Contrary'.

Mike's first recording, 'The yellow rose of Texas', was out in September 1955 and even though it didn't make the charts (Mitch Miller repeated his U.S. success over here and his namesake Gary had the most successful homegrown product) it still had creditable sales. Mike was so nervous on his early recording sessions he had to be screened from everybody before he could sing. Surprisingly he found playing with a tape-recorder relaxing and often used one to duet with himself on TV shows. He later recorded an EP using this technique titled 'Mike and the Other Fella'.

By December Mike felt confident enough to go solo and left Eric Winstone. At the beginning of January 1956 he was in cabaret at the Cafe de Paris and later in the month was doubling this with a week in variety at the Brixton Empress. More variety around the country followed and further cabaret at the Embassy Club.

Mike's third record 'Nothin' to do' in March 1956 became his first big hit, entering on the very bottom rung of the New Musical Express Top Twenty the end of the month. The following week it had dropped out, but when the list was extended to a Top Thirty the second week of April it came back in for a further two weeks.

On the strength of his hit Mike appeared on Jack Jackson's television show on Sunday 15th April and was back again on the 27th May promoting his first Extended Play 'My guitar and me', released 1st June. Maybe for sentimental reasons this included his successful Radio City song 'Where the River Shannon flows'.

Mike's next disc was a double hit, 'Gal with the yaller shoes' entered the chart at No.19 the week ending 16th June and rose to thirteen the following week, down to nineteen again, then dropped out. The reverse side, 'Hot diggity' entered 23rd June at No.15, hopped up to fourteen the next week before sliding back out over the following three weeks. During August it re-entered making No.17. Perry Como won the competition by taking it to No.4. Mike's last recording of 1956, 'Ten thousand miles', also scored a minor hit at No.24 during October.

On Sunday 5th August 1956 he began a BBC radio series 'Take it Easy', and on Monday 27th August a 13 week Radio Luxembourg series 'Songs for the Millions' where he was joined by Marie Benson, Tony Brent and the Norrie Paramor Orchestra. Besides 'More Contrary', his television appearances included 'Summer Serenade' with Lizbeth Webb and the Peter Yorke Orchestra for the BBC and 'Number Please' with Humphrey Lyttleton's band on ITV. In December Mike began an association with singer Edna Savage when he accompanied her and Ronnie Ronalde to Copenhagen for a TV show.

During the year, with the good times happening, Mike and his wife Margie moved from their modest Liverpool home to a new detached house overlooking the Surrey Downs. He also bought a new Standard Vanguard motor car.

By now there were invitations to visit the States, but once again Mike got butterflies in the tum just at the thought of it, so he financed a short colour film of himself singing with The Kaye Sisters for screening on American T.V. He preferred this rather than the stress of performing live. He would rather spend time gardening at his new home than appear on stage and tried as far as possible to restrict his show-business activities to records and TV. Even on those he was well known for arriving late and on at least one occasion was dropped from a TV show for not turning up for rehearsals. Mike was unusual in having no personal manager or publicity agent, "My wife Margie looks after all the paperwork" he commented.

Despite his fear of the live performance Mike couldn't escape the occasional variety tour and during April 1957 he played on a bill that included Butlin's Skiffle Group, at the time led by Russ Hamilton (yet to become a solo success). On 14th May Mike was on the BBC Festival of Dance Music at the Royal Albert Hall singing a duet with Lita Roza. In August came a week at the Finsbury Park Empire. October he was off on tour in 'The Big Beat' a package that included skiffle girl Nancy Whiskey and the John Barry Seven. From Boxing Day he did a ten day holiday show at Southampton Gaumont with The Beverley Sisters, Semprini and comedian Bill Maynard.

On the TV screen Mike did several 'Six Five Specials', 'Jack Jackson Shows' and 'Off the Record', but more important his own late night series 'Relax with Michael Holliday'. Radio

included the excellent 'Sentimental Journey' where he duetted with Edna Savage. On 24th December he joined a host of stars on a two hour ITV spectacular 'Christmas Eve Show'.

Mike's 1957 recordings, that included one he wrote himself with Paddy Roberts, 'Love you darlin'', were disappointing chartwise with none making the grade. All was redeemed though with his January 1958 release of 'The story of my life'. Entering the chart on 18th January at No.15, by 1st February it was No.2, only held back from the top spot by Elvis with 'Jailhouse Rock'. Two weeks later the tables were turned and Michael had his first Number One. A position he enjoyed for only another week, before Perry Como and his 'Magic moments' took over at the top for eight weeks. The 'B' side of 'Story of my life' was 'Keep your heart', another Holliday composition also recorded by Pat Boone.

'In love' Mike's second 1958 disc, had a brief spell making No.26 in March and in mid May 'Stairway of love' entered at No.27, climbed the stairs to No.3 by 14th June then spent eight weeks descending again. 'I'll always be in love with you' just scraped in with one week at No.27 in July.

On Monday 10th March 1958 at Nottingham Empire, Mike took off again on a Moss Empire tour lasting through till the end of May. Supporting him was comedian Hal Monty, The Peter Crawford Trio and The Fraser Hayes Four. In June he began his first true summer variety season in 'Light up the Town' at Blackpool Hippodrome, along with queen of the keyboard Winifred Atwell, The Three Kaye Sisters and comics Jo Baker & Jack Douglas. This was to have been followed by his first West End stage appearance with the Kalin Twins at the Prince of Wales Theatre, but illness that had forced him to drop out of the summer season a week early delayed his opening night. October found him back on the road, touring Gaumont Theatres.

Radio and television during the year certainly kept him busy, especially a further 12 week 'Relax with Michael Holliday' TV series for the BBC. In March Mike went straight, with a leading role in a radio drama production, 'Bigger Beggars', playing the son of an East End cafe proprietor. He also supplied a musical commentary to the plot.

Although not a great success and quickly forgotten, the 1959 film 'Life is a Circus' (pre-release title was 'Clowns in Clover') starring The Crazy Gang, had a small part for Michael. In its story of two rival circus owners, Mike played the son of one and Shirley Eaton daughter of the other. Two songs from the film were issued on disc in August. He also recorded the title song for the film 'Rooney' an Irish comedy starring John Gregson.

February 1959 saw the start of another 10 week BBC TV series of 'Relax with Michael Holliday' shows supported by Harry Hayward and his Music. The magazine 'TV Review' critic's poll choose him as top male vocalist of the year (Shirley Bassey was top female). On 30th March at the Liverpool Empire 'The Michael Holliday Show' began an eight week tour of the provinces, featuring The Kaye Sisters and The Fraser Hayes Four. In May Mike made a private visit to Las Vegas to fulfil a 15 year ambition to meet his idol Bing Crosby. Unlike some artists who rejected any suggestion they copied another singers style,

Mike was always proud of the fact he sounded like Bing, and Crosby in turn was happy to endorse the similarity. On his May 1959 recording of 'Moments of love' he sounded more Crosby-ish than ever.

From the 22nd June 'The Michael Holliday Show' settled into Scarborough's Floral Hall for the summer season, with support now coming from Joan Turner and Bill Maynard. During the show's run the BBC attempted to feature him on one of their 'This Is Your Life' shows, but he would have nothing to do with it.

On record January 1960 brought Mike his second chart topper, with 'Starry eyed' managing just one week on top during its twelve weeks in the New Musical Express charts. Three months later 'Skylark' made it to No.39 and his last chart entry came in September with 'Little boy lost' (perhaps rather apt).

For Mike the sixties began in much the same groove as the closing fifties, the encircling rock 'n' roll phenomenon hadn't seemed to have bothered him much. Any reduction in variety bookings because of it he would probably look upon as a bonus! He still got plenty of TV work and even though his single discs were slowing down there were several albums. It was on Mike's long playing records, where you are most likely to find the kind of song he really liked to sing, his singles being what E.M.I. thought would sell in quantity. His first L.P. was a 10 inch simply titled 'Hi' in June 1957 and it was followed by a much more mature Mike on later albums such as his 1959 12 inch L.P. called just 'Mike'. A collection of old standards, they were just the sort of songs Bing Crosby would have sung, and probably did. He still played summer seasons: Torquay Pavilion with Bruce Forsyth and The Billy Cotton Band in 1960, 'Show Time' at Blackpool's North Pier with Stan Stennett and Des O'Connor in 1961.

Outwardly little had changed, but inside Michael was obviously all chewed up. He suffered a minor breakdown during 1961 and on 29th October 1963, after an evening out with friends at a night club, he went home, took an overdose of pills and committed suicide. The world of music was stunned, Bing Crosby sent a message of sympathy, saying "sometimes when I listened to Michael's recordings I had to pinch myself to realise it wasn't me singing - I was extremely flattered that he based his style on me".

We had lost a great singer. Although many of his friends were aware of his problems with nerves before a show, no one thought it would lead to this, there had to be some deeper reason. Perhaps some sort of an answer came from part of an interview he gave to a journalist in 1960 when he said that he didn't consider singing a very manly way to earn a living and he would rather be chopping down trees.

Michael Holliday Recordings

COLUMBIA (*acc on most by Norrie Paramor orch*)

DB 3657 Sep 55 'The yellow rose of Texas / Stein song
DB 3714 Jan 56 'Sixteen tons / Rose tattoo
DB 3746 Mar 56 'Nothin' to do / Perfume, candy
and flowers (*with The Coronets*)

DB 3783 Jun 56 'Hot diggity / The gal with the yaller shoes'

DB 3813 Sep 56 'Ten thousand miles / The runaway train'

DB 3871 Jan 57 'I saw Esau / Yaller yaller gold'

DB 3919 Mar 57 'My house is your house / Love is strange'

DB 3948 May 57 'Four walls / Wringle wrangle'

DB 3973 Jly 57 'All of you / It's the good things we remember'

DB 3992 Sep 57 'Old Cape Cod / Love you darlin''

DB 4058 Jan 58 'The story of my life / Keep your heart' (acc by Ken)

Jones orch)

DB 4087 Feb 58 'Rooney (acc N Paramor orch) / In love' (acc by Ken)

Jones orch)

DB 4121 May 58 'Stairway of love / May I' (acc by Ken)

Jones orch)

DB 4155 Jun 58 'I'll always be in love with you / I'll be lovin' you too' (with the Mike Sammes)

Singers

acc by Norrie

Paramor orch)

DB 4188 Sep 58 'She was only seventeen / The gay vagabond'

DB 4216 Nov 58 'My heart is an open book (acc by Ken Jones orch) / Careless hands (acc by Norrie)

Paramor orch)

DB 4255 Feb 59 'Palace of love / Girls from County Armagh'

DB 4307 May 59 'Dearest / Moments of love'

DB 4336 Aug 59 'Life is a circus / For you, for you'

DB 4378 Nov 59 'Starry eyed / The steady game'

DB 4437 Mar 60 'Dream talk / Skylark'

DB 4475 Jun 60 'One finger symphony / Little boy lost'

DB 4548 Nov 60 'Catch me a kiss / Stay in love'

DB 4604 Feb 61 'Remember me / The miracle of monday morning'

DB 4663 Jun 61 'I wonder who's kissing her now / Dream, boy, dream'

DB 4819 Apr 62 'I don't want you to see me cry / Wishin' on a rainbow'

DB 4890 Sep 62 'Have I told you lately that I love you / It only takes a minute'

DB 4976 Feb 63 'Laugh and the world laughs with you / Iron fence'

DB 7080 Jly 63 'Between hello and goodbye / Just to be with you again'

DB 7171 Oct 63 'Drums / Can I forget you'

DB 7265 Mar 64 'Dear heart / My year of love'

DB 7327 Jun 64 'My last date with you / Always is a long long time' E.M.I.

EMI 2722 77 'The runaway train / Ten thousand miles'

OLD GOLD

OG 904978 'The story of my life / Starry eyed'

Housewives` Choice

It's probable that many of the records mentioned in The Ballad Years have at some time or other been played on 'Housewives` Choice'. Broadcast on the BBC Light Programme, the idea of a record request programme mainly for women came from Sweden. Post-war Britain was a pretty austere place with queues for just about everything, even if you could get it at all. It's no doubt the housewife needed some cheering up and the BBC decided a programme just for them would help morale overall.

Taking to the airwaves on Monday morning 4th March 1946, the first record played was 'Greensleeves' by the Halle Orchestra. In the early days much of the output was classical in nature as 'pop' music was not yet encouraged by the BBC. Produced by a woman, Pat Osborne, the first compere was Robert MacDermott and the format became one of each presenter appearing two weeks at a time. Over the years many well known names lent their personality to the programme with Godfrey Winn and George Elrick becoming particular favourites.

'Housewives` Choice' distinctive signature tune 'In party mood' was finally silenced in August 1967 when the Light Programme gave way to Radios One and Two. By then many women were not too happy with the label housewife anyway.

Les HOWARD

One of the lesser known vocalists of the period, Les was born in Wigan on 15th September 1925 and began work as a storekeeper-clerk in a shoe factory. During wartime he became one of the Bevin Boys, working in the mines, where his interest in singing won him first prize in a local talent competition in April 1943.

Back above ground, in September 1946, Les won the All Britain 'King of Song' title at London's Lyceum. Following this he made a few broadcasts with Ronnie Monro's band before turning pro and joining the Hal Graham Orchestra at Liverpool's Rialto Ballroom. Billy Cotton heard him and used him on several bookings.

Les spent several years during the late forties and early fifties touring with Eric Winstone's orchestra, plus several Butlin seasons including four months at Billy Butlin's Princess Hotel on Bermuda. Throughout the remaining fifties, now a freelance, he broadcast with many name bands while appearing live at ballrooms and in variety.

On Friday 31st August 1951 Les sang the Harry Ralton song 'White Wedding' on radio's 'Rendezvous' programme and the very next day married Miss Patricia Twist at St. Peter's Church, Woolton, Liverpool.

Broadcasting regularly in the Midlands with the BBC's Northern Dance Orchestra, in 1955 Les formed a vocal group that included Syd Lawrence (at the time still a member of the NDO trumpet section). The group aired on a number of series including the 'Al Read Show'.

By 1957 Les was fronting his own band mainly around the north and during the sixties decline of variety theatres moved onto the mushrooming cabaret club circuit, eventually taking over The Sportsman's Club in Wigan. He was reported to be still working in the 1990's.

During his early years he made several records, initially with Winstone then later solo sides and some duets with Alma Cogan.

Les Howard Recordings

M.G.M. (with Eric Winstone Orch)

MGM 156 Nov 48 'So tired'
 MGM 170 Jan 49 'Let us be sweethearts over again / In my dreams'
 MGM 177 Apl 49 'Perhaps perhaps perhaps / Heaven in your smile'
 MGM 178 Apl 49 'For you'
 MGM 218 Jly 49 'The wedding of Lilli Marlene'
 MGM 223 Sep 49 'Rolling round the world'
 MGM 239 Oct 49 (with Julie Dawn) 'Baby, it's cold outside'
 MGM 289 May 50 " 'Across the meadow'
 MGM 366 Feb 51 'All my life'
 MGM 377 Mar 51 'For want of a kiss / I don't have to go back

to Ireland'

H.M.V. (with Eric Winstone Orch)

BD 6029 Jan 49 'Let's be sweethearts over again'

DECCA

F 9756 Oct 51 'River in the moonlight / One rainbow dosen't make a shower'
 F 9757 Oct 51 'Because of you / White wedding' (acc by Nat

Temple orch)

F 9761 Oct 51 'Too young / Too late now'
 F 9766 Nov 51 'Beside you (with the Stargazers) / Would you

dance with a stranger' (acc by Nat

Temple orch)

F 9775 Nov 51 'Blue smoke (with the Stargazers) / Tell me true

(with Diana Coupland)' (acc by Nat

Temple orch)

F 9787 Nov 51 'So many times have I cried over you / Cold heart'
 F 9792 Nov 51 (with Ted Heath Music) 'This nearly was mine /

Some

enchanted evening'

F 9856 Feb 52 'Bless your heart / I can't help it'
 F 9875 Apl 52 'Bless your heart (acc by Stanley Black orch) /

Saturday rag (with the

Stargazers acc by

Frank

Chacksfield orch)

F 9878 Mar 52 'A kiss for every candle / Any time' (acc by

Charles Smitton on

organ)

F 9888 May 52 'Because of rain / I wanna love you'
 F 9957 Aug 52 'Only fascination / The Agnes waltz'

H.M.V. (acc on most by Frank Cordell orch)

B 10443 Mar 53 I lived when I met you / Love evermore'

B 10464 Apl 53 'The Windsor waltz / (with Alma Cogan)

On the first

warm day'

B 10505 Jun 53 (with Alma Cogan) 'Hug me a hug'
 B 10539 Sep 53 'How long / (with The Song Pedlars)

I'd

give anything'

B 10601 Dec 53 (with Alma Cogan) 'Over and over again /

Isn't life wonderful' (acc by Louis Levy Assoc.

British orch)

B 10610 Dec 53 'From here to eternity / Rags to riches'
 B 10679 Apl 54 'Two Easter Sunday sweethearts / Honeycomb'

B 10741 Sep 54 'I could have told you / Wait for me, darling'

B 10928 Oct 55 'Blue star / The three galleons' (acc by George

Melachrino orch)

CONQUEST

CP 103 Feb 57 'Singin' the blues / Priscilla'

(acc by Geoff

Love Orch)

COLUMBIA

DB 4391 Jan 60 'To him we're all the same / I'll be there'

(with the Michael

Sammes Singers)

DB 4476 60 'Auf wiedersehen, my dear / Sweet tooth'

David HUGHES

People who remember singer David Hughes often believe he was Welsh and in fact he did little to dispel the myth claiming he was technically Welsh anyway as both his parents and grandparents came from around Swansea. The truth is that he was really a Brummie, born Geoffrey Paddison on 11th October 1925 at Bournbrook, Birmingham.

Tall dark haired and handsome, if somewhat chubby, David (he took his stage name in memory of his father David Hughes Paddison, a tram driver) as a boy was certainly more interested in cricket than singing. But with such a heritage it's not surprising he was encouraged to exercise his tonsils and so joined a local choir. On leaving school he took a job as a clerk at Birmingham's Lawley Street railway depot.

While taking part in an amateur concert around 1943, he was spotted by a singing teacher who offered to tutor him, but this ended when David was called up into the R.A.F. With the war nearing its close he was posted to Japan just as hostilities there ended and spent a lot of his time entertaining comrades in camp concerts. He also became a forces table tennis champion. His first broadcast was on service radio, made from Hong Kong.

Brought home early on compassionate grounds, following the death of his father in July 1946, he completed his service days at Wythall just south of his home town. This enabled him to return to his vocal training and his progress so impressed his teacher Mr. St.Clair Barfield that in 1947 he arranged for a government grant for David to study full time at the Royal Academy. His studies took in music theory, voice training and dramatic acting, the intention being to follow an operatic career.

As it turned out David's first professional job was in musical comedy, a one line part in 'Belinda Fair' at London's Saville Theatre from March 1949. This he followed with a seven week run at the Glasgow King's Theatre in the revue 'Half Past Eight'. Back in London in late 1950 things

weren't going too well, he was out of work and ready to give up when he was rescued by the offer of a 25 week booking, touring Scotland, again with the 'Half Past Eight' show.

Now things began to happen, he made his first UK broadcast in 'Sales Talk' with comedian Freddie Sales and this led to him being booked by producer Mai Jones for a spot on 'Welsh Rarebit', a weekly sixty minute variety show on the Welsh Home Service that had evolved from a wartime link with Welsh servicemen. So well was he received by the listeners his songs became a regular feature on this show.

While doing well on the Welsh service David, seeking national exposure, had approached Henry Hall whose popular weekly Guest Night series was a perfect show case for any aspiring artist. The programme planned for 7th March 1951 was to have included an interview with Ivor Novello, but his sudden death the previous night required a last minute replacement and David was in. Once again he was an immediate hit with the public and Henry booked him for the whole fourteen week series.

Recommended to Wally Ridley at H.M.V. Records, he was invited to come and audition. This resulted in his first disc, 'With these hands' backed by 'Beggar in love' being released in July 1951. Although not an overnight success, it sold well enough to persuade Wally to try again and David's second single followed in January 1952. Once again it set no charts on fire and so he moved over to the Columbia label and recorded 'Never', from the Mitzi Gaynor film 'Golden Girl'. This soon became a big seller and David adopted it as his signature tune.

Henry Hall, also an impresario, was producing 'Right Monkey' the 1952 summer show at Blackpool's Central Pier and gave David his first seaside summer season on the bill that starred Al Reid and also included ventriloquist Bobbie Kimber and fellow singer Johnny Brandon. When 'Right Monkey' ended in October David came back to London to open in cabaret at the Pigalle Club in Piccadilly.

On radio, the Scottish region broadcast 'Presenting David Hughes' and he also appeared on 'Scottish Music Hall'. Back in Wales Mai Jones gave him his own Friday evening series 'Some Enchanted Evening', first broadcast on 16th May 1952. Each week David introduced a female guest in his Girl Friend spot. He also made three appearances on radio's 'Top Of The Pops' during March, plus several spots on 'Workers Playtime' and 'Variety Bandbox'.

In fact David had in a relatively short time become a big star, "too big for his boots" said some in the profession, unapproachable and curt they thought, but he claimed this was due to nerves. Basically of a retiring nature, he was somewhat bewildered and overcome by all that had happened and found his success difficult to cope with. But it certainly didn't show in his public face and 1952 continued in similar upbeat fashion. His 'Some Enchanted Evening' radio series transferred to the national Light Programme with a peak hour Sunday afternoon slot from 28th September 1952, under the new title 'David Hughes Introduces'. The same month he was given a screen test by M.G.M., prompted by Mario Lanza's suspension from the set of 'The

Student Prince' for poor attendance, but nothing appears to have come from it.

A variety tour for Bernard Delfont that began in February 1952 culminated with a starring role in the West End revue 'Paris to Piccadilly' at the Prince of Wales Theatre from December, replacing Norman Wisdom who left to play in pantomime. When the season ended in April David set off round the country on a further tour of variety theatres. Later in the year he visited the US, to promote his recordings and meet Jo Stafford about the same time that their transatlantic duets were matched up on disc. During 1953 David came second to Gilbert Harding in an 'Everybody's' magazine readers poll of the most popular radio and television personality.

The same year David joined the new Philips record label, his 'Belle of the ball' being just their second issue. The numerous Philips discs over the next four years included his only chart entry when 'By the fountains of Rome' reached No.27 for one week during September 1956. With his wide vocal range he could tackle many styles of song, but he always seemed to achieve better results from live appearances rather than his disc output.

1954 was another year dominated by variety tours. He had a regular spot on Pat Kirkwood's TV show during the summer and took over the vocal slot on radio's 'The Forces Show' from Dickie Valentine in October. In December David became one of the first British top of the bill artist to tour Australia (a trend that gained momentum during the fifties). He opened at Sydney's Tivoli Theatre on Boxing Day to great acclaim in a show called 'Coloured Rhapsody' that also featured comic Michael Bentine. After a successful five week season they moved on to the Melbourne Tivoli for a similar run.

While out in Australia he made a trans-oceanic proposal to dancer Ann Sullivan, who he had met while appearing at the Pigalle, and she flew out for the wedding that took place at St.Paul's Cathedral in Melbourne on Valentines' Day 1955. Michael Bentine gave away the bride while hordes of enthusiastic fans looked on. The honeymoon had to wait until David's contract was over and then the happy couple came home via Honolulu. A cabaret booking negotiated at the Royal Hawaiian Hotel there came to an abrupt end due to visa problems. They then moved on to the States where David appeared in cabaret at the Orchid Room in Savannah, Georgia.

Finally back in the UK, it was soon business as usual with an appearance on BBC TV's 'Off The Record' on Wednesday 20th July and a new variety tour beginning at Coventry Theatre the following Monday. July also finally saw the US release of his early 1954 duet with Jo Stafford, now that the film 'Mr. Roberts', which featured the song 'Let me hear you whisper' had been released.

As 1955 ended, David opened at Manchester's Opera House, playing in a leading role in the musical comedy 'Summer Song', based on the life of Dvorak. Having trained for an operatic career his diversion into pop music, although financially to his advantage, did little to satisfy his inner yearning for something richer. This show was an attempt, in a small way, to tilt the balance. With co-star Sally Ann Howes they played the

Christmas season at Manchester, before moving to London's West End and the Princes Theatre in February. Reviews, although praising David's singing, were not kind to the show and it enjoyed only a short run.

By July he was back on the variety circuit, but now times were changing, many old style variety acts were having to make way for bills made up of mainly recording artists in shows like this one. Titled 'Disc Jamboree' it included pianist Joe Henderson, singer Marie Benson and, from time to time as they moved around the country, Penny Nicholls, The Jones Boys, Dolores Ventura, The Tanner Sisters and various others.

Also beginning in July was a new comedy radio series, to which David added the vocal ingredient. Under the title 'Finkel's Cafe' it starred Peter Sellers as the Irish manager of a caff, with Avril Angers, Sid James and Kenneth Connor. Later in 1956, from Sunday 2nd December, David was the regular soloist on Max Jaffa's 'Melody Hour' radio series. Television exposure during the year included several appearances on ITV's 'Jack Jackson Show' and a BBC Boxing Day special 'Beauty and the Beast' with David playing the beast. But no doubt his highlight of the year had to be Sunday 26th August, the day wife Ann gave birth to their first child, a son they named Shaun.

1957 began with two weeks in January at London's Prince of Wales theatre, with Winifred Atwell, Terry-Thomas and Bill Maynard. The month also saw him at the BBC TV's 'Festival of British Popular Song'. Touring included two weeks at service camps in Germany during May, followed by a 22 week season at Glasgow Alhambra in the revue 'Five Past Eight' with comedians Stanley Baxter and Jimmy Logan. David featured a full range of material from pops of the day through to opera numbers on which he duetted with Fay Lenore. In December he made his pantomime debut, playing the title role in 'Robin Hood', on a tour of Granada Theatres, with Terry Scott, Joyce Golding and The Bob Cort Skiffle Group.

When the panto season ended David ploughed back into yet another variety tour, but in an interview he gave early in 1958 he opened his heart and revealed he was not a happy man. Fair enough, he was never short of work but his dream of singing in opera, or at least musical comedy, had never really got off the ground. In the early 1950's everybody had predicted big things for him but nothing happened, two promises of Hollywood films had fallen through, and despite numerous records just one had made the charts and then only down in the lower region, and he no longer even had a recording contract. He'd not had his own radio series for years and no TV series at all (but this was about to change - see below). In fact all he had done was variety, and he admitted he'd given up hope of ever fulfilling his ambitions now.

But life wasn't all bad, a sister for Shaun, Kathryn, arrived in July 1958 and David at last got his own TV series 'Make Mine Music' in September. Proving to be a very popular show with David not only singing but also introducing the guests, it ran on and off until 1961. There were a few hic-ups during the year though. He wrote off his car in an accident while returning

from a Sunday concert at Blackpool during August, but luckily was only bruised. Also during August he somewhat bruised his pride, when he misjudged his step and fell off the stage while performing at Glasgow Alhambra Theatre. David was back in Scotland for another season in 'Half Past Eight'.

He obviously went down well with the Scots, because he returned that year for panto at the same theatre. Opening unusually early on 21st November 1958, it further broke with tradition by casting David in what would normally have been the principal girl role. He played Sinbad in 'Sinbad the Sailor' and not only got to sing, but had to swim in a tank of water, fight crocodiles, fence duels and swing from side to side of the stage on ropes. With the remainder of the cast headed by Jimmy Logan and Rikki Fulton, it was some spectacular pantomime.

TV appearances during 1959 included a big musical production 'Carissima' on Whit Monday in which his co-star was Ginger Rogers, then a 75 minute spectacular 'The World Outside' celebrating the fifth anniversary of Eurovision on 6th June and two series of his own 'Make Mine Music' shows. 'Holiday Music Hall' a short radio series hosted by Cyril Fletcher was another regular spot for David during the summer months.

A very strong supporter of the anti-smoking movement he often took part in demonstrations, such as the October 1959 protest at the unveiling of a statue of Sir Walter Raleigh (who introduced tobacco to Britain) in Whitehall,

Not having been on disc for over two years, he was no doubt relieved to be asked by Delyse Records to record an E.P. for the Christmas market. Released on their Envoy label it included 'Away in a manger', 'God rest ye merry gentlemen', 'Ave Maria' and 'The Christmas carol'. He is also reported as making an LP 'The Candelight Hour' for the same company. About the same time Top Rank put David on a couple of singles including his version of Britain's entry for the 1960 Eurovision Song Contest 'Looking high high high'.

In another interview, he reflected on his earlier depressive mood and said that after a complete soul search he had decided to stop trying to live up to his 'Mr. Hearthrob' pop idol image and sing what he enjoyed. Since then he had been more selective with his bookings and felt more relaxed and content with his lot. On his TV series he was allowed, and encouraged, to include a full range of musical styles and many of his guests reflected this broad range. The show was an obvious success, if judged by the enormous amount of fan mail the BBC received on his behalf. He began doing more cabaret bookings, closing 1959 at the plush Dorchester Hotel.

During the sixties David moved further towards an operatic style and on his voice tutor's advice found he was better suited as a tenor and not a baritone as he had always assumed. He sang lead roles in 'Macbeth', 'Carmen' and 'Madame Butterfly' at venues such as Glynbourne, Sadler's Wells and the Royal Opera House. A third child, Maria, arrived in September 1961.

He didn't give up his lighter side altogether though, there were more of his TV shows and in 1962 he joined D.J. Pete Murray on stage,

appearing as a pair of able seamen stranded on an island off Scapa Flow in 'Scapa' a musical version of the play 'Seagulls Over Sorrento', that opened at Liverpool's Royal Court on 8th February. The show received reasonably good reviews, especially for Pete Murray attempting his first musical role, and moved to London's Adelphi Theatre on 8th March. In July 1964 he played a leading role in Mozart's opera 'Idomeneo' at Glyndebourne, but possibly the highlight of David's career came in 1967, when, in Geneva, he sang Verdi's Requiem conducted by Sir John Barbarolli.

At last David Hughes had found his true role in life, but sadly it was to be short lived for heart problems that had dogged him in the past - he'd suffered at least ten minor heart attacks since 1960 - wouldn't go away. On the evening of the 18th October 1972 David was playing in 'Madame Butterfly' at the London Coliseum and when he came off after the first act he complained of feeling ill and a doctor was called. Despite advice to the contrary David insisted on completing the performance and virtually collapsed in the last scene. Rushed to hospital, he died the following day at the young age of only 47.

David Hughes Recordings

H.M.V. (acc by Frank Cordell orch)

B 10104 Jly 51 'With these hands / A beggar in love'
B 10208 Feb 52 'Only fools / The man in the black sombrero'

COLUMBIA (acc by Ray Martin orch)

DB 3039 Apl 52 'Never / Only you will ever know'
DB 3071 May 52 'At last, at last / Be anything, but be mine'
DB 3091 Jun 52 'Kiss of fire / Just for old times'
DB 3112 Jly 52 'I'm yours / Love is a gamble'
DB 3145 Sep 52 'Here in my heart / Make me love you'
DB 3162 Oct 52 'If I had wings / So madly in love'

PHILIPS (acc by Wally Stott orch unless shown)

PB 101 Jan 53 'Belle of the ball / I'll never forget you'

(acc by Norman

Warren Orch)

PB 120 Apl 53 'Wild horses / Tell me you're mine' (with

Rita Williams

Singers)

PB 134 May 53 'I talk to the trees / Gomen-nasai' (with Rita Williams

Singer)

PB 142 Jun 53 'Guys and Dolls selection'
PB 177 Sep 53 'Bridge of sighs / Is it any wonder'
PB 208 Dec 53 'Rags to riches / Ebb tide'
PB 251 Mar 54 (with Jo Stafford) 'Let me hear you whisper /

One love forever' (acc by Paul

Weston Orch)

PB 292 Jun 54 'A girl, a girl / Angela mia'

PB 320 Sep 54 'In the chapel in the moonlight /

Wait for

me darling'

PB 350 Oct 54 'Santo Natale / Not as a stranger'

PB 396 Jan 55 'Give me the right / Capitano'

PB 403 Feb 55 'I love you more / A fool in the ways of love'

PB 457 Jun 55 'Every day of my life / Ev'rywhere'

PB 504 Aug 55 'There but for the grace of God go I /

Until

you're mine'

PB 508 Oct 55 'Love is a many splendoured thing /

Bella notte'

PB 540 Jan 56 'One finger song /

When the swallows

nest again'

PB 568 Mar 56 'No one told me / Small town

sweetheart'

PB 418 May 56 'Puppy love / For better or worse'

PB 606 Jly 56 'By the fountains of Rome /

Tombolele

Tombola'

PB 642 Nov 56 'Two different worlds / True love'

PB 677 Apl 57 'My house is your house /

Till the end

of time'

TOP RANK

JAR 205 Oct 59 'Teach me / You would have done the same'

JAR 316 Mar 60 'Looking high high high / Mi amor'

COLUMBIA

DB 4615 61 'Climb every mountain /

Someone

is watching'

Doreen HUME

A Canadian, born Ontario in 1926, Doreen sang operetta on the Canadian Broadcasting Service before moving to Britain in 1954. In this country she soon secured a contract with the BBC and regularly featured on light music broadcasts for almost twenty years, whilst on stage she appeared at the London Palladium and played many summer seasons at sea-side resorts.

Her only 'straight' single recordings appear to have been partnering John Hanson on Woolworth's Embassy label, although she did sing - uncredited - on the Goons 1956 Decca recording of the 'Ying Tong Song'. She was the soprano voice constantly being interrupted by the crazy antics of Spike Milligan and Co. Doreen also sang on several show tune L.P's. She later returned to live in Toronto where she became a voice trainer.

Doreen Hume Recordings

EMBASSY (all with John Hanson & the Embassy chorus and

orchestra

WB 199 Sep 56 Vocal Gems from 'Oklahoma'

WB 200 Sep 56 Vocal Gems from 'Carousel'

WB 212 Nov 56 Vocal Gems from 'The King and I'

WB 214 Nov 56 Vocal Gems from 'Guys and Dolls'

Bill HURLEY

Possessor of what has been described as a warm masculine voice, Bill, born 1923, like many others of his generation, discovered he had a musical talent whilst serving in His Majesty's Forces during World War Two. After demob from the R.A.F. in 1946 he returned to work as a clerk in a building society office, but started entering talent contests.

This eventually paid off when in 1951 he beat 13,000 other hopefuls to win the Donald Peers sponsored 'Follow Your Star' national vocal talent contest. The prize included a broadcast over

Radio Luxembourg and a three week booking in the 'Festival of Britain Show' at the Empire, Leicester Square. Going over so well he was kept on a further eight weeks and soon had a contract with Nixa Records.

There were further variety appearances and broadcasts including several with Jack White and his band and Bill also featured on concerts with the Carl Barrieteau Band.

Four more Nixa discs followed, often played by Jack Jackson on his radio shows, before he moved over to H.M.V. but by the mid-fifties Bill had disappeared from the disc scene, his last single being on the Embassy label in December 1954

His son, also Bill, with a deep rich velvet voice much like his dad's, has probably made more of an impact on the pop scene than his father. Having formed his own band The Inmates during the seventies he has gone on to work alongside some of the top names in the business.

Bill Hurley Recordings

NIXA

NY 7701 Nov 51 'Then I'll be there / Long long ago'
 NY 7702 Dec 51 'Once more it's Christmas / Never'
 NY 7703 Apr 52 'Esmeralda / Faith'
 NY 7704 May 52 'Bless your heart / Call 2204'
 NY 7711 Feb 52 'Then I'll be there / Never'

H.M.V. (acc by Frank Cordell orch)

B 10365 Nov 52 'Two humble people / I'll never forget you'
 B 10417 Feb 53 'Why don't you believe me / The love of my life'
 B 10466 Apr 53 'Just because you're you / I miss you'
 B 10549 Sep 53 'The call of the faraway hills / Eyes of blue'

EMBASSY

WB 105 Dec 54 'My friend / Tenderly'

Russell 'Rusty' HURREN

A talent contest winner at the age of 13 in his home town of Ipswich, Rusty immediately decided to make show-business his business. Initially just a vocalist he later took up trombone and worked with several bands. Of these, he is most associated with Lou Preager and his Orchestra at Hammersmith Palais de Dance who he joined as trombonist-singer after war-time service with the Royal Artillery. During his years with Preager, which lasted through to the early fifties, Rusty made many broadcasts and recordings with the orchestra. He was also a member of Preager's popular vocal group The Sunnysiders.

When Hurren left Lou Preager at the end of 1950 he was just 29. He went back to Ipswich, where he joined the local Arthur Williamson Band that played all over east Suffolk.

Rusty Hurren Recordings

COLUMBIA (all with Lou Preager Orch)

FB 3339 Oct 47 'Huggin' and a-chalkin''
 FB 3373 Feb 48 'Smoke! smoke! smoke!'
 FB 3422 Sep 48 'Toolie oolie doolie'
 FB 3427 Oct 48 'There ought to be a society'

FB 3436 Nov 48 'I want to learn to dance'
 FB 3452 Jan 49 'Ah! but it happens'
 FB 3460 Feb 49 'Brush those tears from your eyes'
 FB 3470 Mar 49 'I'd give the world'
 FB 3472 Apr 49 'The dreamer'
 FB 3486 May 49 'On the 5.45 / (with Pearl Carr)

Hang on the

bell Nellie'

FB 3496 Jun 49 'You're gonna miss my kisses'

FB 3506 Jul 49 'Carnival time'

FB 3525 Oct 49 (with The Sun Spots) 'Too-whit too-whoo'

FB 3554 Apr 50 'The old master painter'

Leslie 'Hutch' HUTCHINSON

Leslie Hutchinson better known as just 'Hutch' was a shy, charming man who became friend and confidant to the rich and famous. The son of a local trader who also played organ, he was born the turn of the century in Grenada, British West Indies. With his long slender fingers he was a natural keyboard player and first began playing for money while studying law in New York. Later deciding instead to pursue a musical career he studied classical piano in Paris, where he met and became a friend of Cole Porter. During his stay he was regular pianist at a bar in the Palace de Clichy where British impresario C.B.Cochran spotted him and brought him to London to appear in his 1927 Pavilion Theatre revue 'One Damm Thing After Another', that also featured Edythe Baker, Jessie Matthews and Sonnie Hale. Other Cochran shows, 'This Year of Grace' and 'Wake Up and Dream', followed and such was his success he never returned to law or the classics.

'Hutch' formed his own band and toured at home and abroad, but when he introduced his own smooth baritone vocals it soon became clear he needed no support and, singing to his own piano accompaniment, became a complete solo act.

During the 1940's he toured extensively entertaining the troops and afterwards became a popular performer at top London West End clubs like The Nightingale and Quaglinos Restaurant in Mayfair. He appeared as a guest artist in 'Happidrome' the 1943 film version of the successful radio variety show that featured Enoch, Ramsbottom and Me (Lovejoy). He sang two songs specially written for the film 'You are my love song' and 'Take the world exactly as you find it'. Hutch at the time was in a touring stage version of 'Happidrome'.

He also broadcast regularly and during the early forties BBC Anti-Slush campaign, someone there dubbed him "King of Slush". During the late forties he had his own series 'Hutch's Song Album' on which he was backed by Charles Smart on Novachord and The BBC Variety Orchestra conducted by Rae Jenkins.

Come the fifties as well as the club work he also toured successfully in variety, and worked several seasons abroad at venues such as the Great Eastern Hotel, Calcutta and The Ambassadors, Bombay. Even when the 'beat' brigade began arriving during the late fifties he still held his own, as a newspaper review said at the time "his charm, character and professionalism easily sees off the modern competition".

Hutch died on Monday 18th August 1969 aged 69.

Leslie 'Hutch' Hutchinson Recordings from 1946

H.M.V.

BD 1116 Jan 46 'Rhapsody in blue' (two parts)
BD 1121 Feb 46 'Everybody knew but me /
Nancy (with the
laughing face)'
BD 1122 Mar 46 'My heart is dancing with you /
I'm so
all alone'
BD 1124 Apr 46 'I'm glad I waited for you / Promises'
BD 1129 May 46 'Seems like old times / Wait and see'
BD 1133 Jun 46 'A door will open / Amado mio'
BD 1137 Aug 46 'Bless you for being an angel /
Time
after time'
BD 1141 Sep 46 'All through the day / Do you love me'
BD 1143 Oct 46 'You keep coming back like a song /
You always hurt the one
you love'
BD 1151 Nov 46 'It's gonna depend on the way the wind
blows
/
Till then'
BD 1160 Mar 47 'Either it's love or it isn't /
I keep forgetting to
remember'
BD 1163 May 47 'That's the beginning of the end / The
sea'
BD 1170 Jly 47 'People will say we're in love /
They say it's
wonderful'
BD 1173 Sep 47 'Danger ahead! / Heartaches'
BD 1181 Nov 47 'Now is the hour / Peg o' my heart'
B 9611 Jan 48 'A tree in the meadow / I never loved
anyone'
B 9629 Mar 48 'Nice to know you care / But beautiful'
B 9650 Jun 48 'Ask anyone who knows / You do'
B 9698 Nov 48 'It only happens when I dance with
you /
Hush-a-bye
sleep well'
ORIOLE

CB 1183 Jly 53 'Too many martinis /
Let's do it (let's fall
in love)'
CB 1185 Jly 53 'Begin the beguine / I talk to the trees'
CB 1189 Jly 53 'Song from the Moulin Rouge /
On the first
warm day'
CB 1191 Aug 53 'I've never been in love before /
If I were a
bell'
CB 1192 Aug 53 'The queen of everyone's heart / The
bells
of home' (both with organ and
vocal group)
CB 1217 Sep 53 'Remember to remember me /
Fisherman John'
CB 1292 Jly 54 'Make her mine / I live for you'

DECCA

F 10388 Oct 54 'It's all right with me / I love Paris'
F 10436 Jan 55 'Wait till April / Surprisingly'

Leslie 'Jiver' HUTCHINSON

A trumpet player from Jamaica, 'Jiver' Hutchinson came to this country before the war and was a member of dancer Ken 'Snakehips' Johnson's band at the Cafe de Paris in 1941,

when Johnson was killed there during an air raid. Later in 1944 he formed his first band, Leslie 'Jiver' Hutchinson's All Coloured Orchestra, including in its number several colleagues from Johnson's band. In 1945 they were the first British band to tour India following the war.

At home Jiver often found it difficult to obtain booking for the band due to their colour and relied mainly on one night stands around southern service camps, dance halls and jazz clubs. During this period he was often a member of Geraldo's trumpet section. His 1948 band was billed as Leslie Hutchinson, his Trumpet and his West Indian Dance Orchestra.

In 1959, aged 52, he was still touring with his latest band, The Ebony Knights, when he was accidentally killed on Sunday 22nd November. The coach taking the band to a booking at USAF Sculthorpe in Norfolk collided with a telegraph pole and overturned. Also aboard the coach was his daughter, singer Elaine Delmar, who continued her vocal career as a solo artist.

The following Tri Jam Bar records were advertised in 'Melody Maker' but I cannot find them in any listing. The only other recording I can find is Jiver's trumpet accompaniment for singer Barry Kendall on Embassy.

TRI JAM BAR (accompanying Louise Bennett)

AB 101 Oct 51 'Cudelia brow / Mattie rag'
AB 102 Oct 51 'Hug ens de cocoa / Dis long time gal'

EMBASSY

WB 365 Nov 59 (with Barry Kendell) 'The five penny saints'

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## Roberto INGLEZ

Roberto Inglez was a Scotsman who sold L.A. music to South America. Born 29<sup>th</sup> June 1913 at Elgin, Morayshire as Robert Inglis - a Scottish name that easily converted to the Spanish sounding Roberto Inglez - he was a proficient pianist before his teens and leading his own band at 17. Coming to London to study at The Royal Academy of Music, Bob soon became aware of jazz and, more importantly, Latin American music that was becoming so popular with cafe society. He met Edmundo Ros during his studies and when Ros left Don Marino Barreto to form his own outfit, Inglis joined him as pianist, becoming the only British player in the Ros band which was then resident at The Cosmos Club in London's Wardour Street.

Later, with encouragement from Edmundo Ros (who also suggested adding the Spanish flavour to his name) Robert formed his own L.A. group that in 1944 took up residency at the Milroy Club. In 1945 he was at the classy Berkeley Hotel and a year later went even more up-market moving to the Savoy Hotel. With his distinctively elegant one note piano style and use of woodwinds to emphasise the melodies over the authentic LA rhythms Roberto Inglez and his music became a

popular feature at the Savoy through till the mid-fifties. Occasional 'holidays' took the band to such other up-market venues as the millionaire's playground at the Casino in Estoril, Portugal, where they spent four weeks during September 1949.

In 1945 the Inglez Band began recording for Parlophone and over a decade produced numerous Latin American sides, many of them being for export only, especially to South America where they were issued on the Odeon label. Being very highly thought of over there with his record sales running into millions, one of Brazil's top singers, Dalva de Oliveira, came to London in 1952 just to have an Inglez backing on her recordings. Although his Savoy band was only a small group, on record Inglez augmented to a full 24 piece orchestra. Broadcasting twice weekly from the Savoy the band was also regularly heard on Radio Luxembourg, where they were resident on 'Opportunity Knocks' and 'Vera Lynn Sings'.

In 1952 Roberto took time off from the Savoy to make a six week visit to Brazil where, on a concert tour leading a band of local musicians, he was paid the equivalent of £1,000 a week, the highest fee ever paid to a visiting artist and more than even top U.S bands received.

Now sure where his destiny lay, Roberto left the Savoy for good in March 1954 and set off to Santiago in Chile where he married Senorita Patricia Palma, a worker at the American Embassy there. Later settling in Brazil he led a band that played three radio shows a week and toured across the South American Continent. Roberto died in Chile, aged 58, on 4th September 1977.

#### Roberto Inglez Orchestra Recordings

##### PARLOPHONE

|        |        |                                                                                                                                   |
|--------|--------|-----------------------------------------------------------------------------------------------------------------------------------|
| F 2094 | Oct 45 | 'Laura / Son negra consentida<br>(My pet<br>brunette)'                                                                            |
| F 2108 | Dec 45 | 'Os quindins de ya-ya / On my way out'                                                                                            |
| F 2122 | Feb 46 | 'Serenade (Schubert) / Ya que te vas'                                                                                             |
| F 2147 | Jun 46 | 'The donkey serenade / Dearest heart<br>(both v. Bobby<br>Young)'                                                                 |
| F 2166 | Aug 46 | 'Fantasie impromrtu / Nocturne<br>(both<br>Chopin)'                                                                               |
| F 2168 | Sep 46 | 'Two silhouettes / Without you'                                                                                                   |
| F 2169 | Sep 46 | 'Come closer to me / Autumn<br>serenade'                                                                                          |
| F 2183 | Nov 46 | 'The green cockatoo / Chiquita<br>banana'                                                                                         |
| F 2195 | Jan 47 | 'Dancing in the dark / In the still of the<br>night'                                                                              |
| F 2207 | Feb 47 | 'Jamacian rumba / Tico tico'                                                                                                      |
| F 2209 | Mar 47 | 'Begin the beguine / Daybreak'                                                                                                    |
| F 2219 | May 47 | 'People will say we`re in love /<br>Out of my<br>dreams'                                                                          |
| F 2224 | Jun 47 | 'Another night like this / Mi vida'                                                                                               |
| F 2228 | Jly 47 | '(piano solo with rhythm) 'Where or<br>when /<br>I don`t know why / The whole<br>world is<br>singing my song /<br>September song' |
| F 2238 | Sep 47 | 'El toreador / Mam`selle'                                                                                                         |
| F 2242 | Oct 47 | 'Rio de Janeiro / Brazil'                                                                                                         |
| F 2254 | Nov 47 | 'Chi-baba chi-baba / Vem vem'                                                                                                     |
| F 2256 | Dec 47 | 'Something in the wind / Bruca<br>mamigua'                                                                                        |

|        |        |                                                                                               |
|--------|--------|-----------------------------------------------------------------------------------------------|
| F 2269 | Feb 48 | 'Shoemaker`s serenade / And Mimi'                                                             |
| F 2275 | Mar 48 | 'Mocking bird / Baia'                                                                         |
| R 3105 | May 48 | 'The cow and the blackbird / Zacatecas<br>(both v. Roberto<br>Inglez)'                        |
| R 3112 | Jun 48 | 'Andalucia (The breeze and I) /<br>Temptation'                                                |
| R 3129 | Sep 48 | 'Dengozo / Taboo'                                                                             |
| R 3144 | Nov 48 | 'Copacabana / Caribbean caprice'                                                              |
| R 3163 | Jan 49 | 'Peanut vendor / The whistle samba'                                                           |
| R 3172 | Feb 49 | 'Frenesi / Uno'                                                                               |
| R 3176 | Mar 49 | 'Tourist trade / Run, run, run'                                                               |
| R 3182 | Apl 49 | 'A memory / Xochimilco'                                                                       |
| R 3195 | May 49 | 'Almost like being in love /<br>When you look in the heart of a<br>shamrock'                  |
| R 3200 | Jun 49 | 'Love, your magic spell is everywhere /<br>Samba,<br>samba'                                   |
| R 3206 | Jly 49 | 'Have you seen Irene / The armadillo'                                                         |
| R 3213 | Aug 49 | 'Again / El mosquito'                                                                         |
| R 3227 | Oct 49 | 'Wedding samba (v. Pat Hutton) / La<br>raspa'                                                 |
| R 3233 | Nov 49 | 'Baby`s in Bermuda / Opportunity'                                                             |
| R 3242 | Dec 49 | 'The Harry Lime theme /<br>So ends my search for<br>a dream'                                  |
| R 3248 | Jan 50 | 'High in Sierra / Tap tap (v. RI)'                                                            |
| R 3259 | Feb 50 | 'Our love story / Scottish samba'                                                             |
| R 3261 | Mar 50 | 'O mama, mama / Cara'                                                                         |
| R 3275 | Apl 50 | 'The melody maker (his signature tune)<br>/<br>My<br>foolish heart'                           |
| R 3278 | May 50 | 'In the chapel of San Rema / A little<br>French cafe'                                         |
| R 3287 | Jun 50 | 'Waltz of my heart / Los celos y el<br>viento'                                                |
| R 3295 | Jly 50 | 'Entre chatos y saetas / La paloma'                                                           |
| R 3310 | Aug 50 | 'If I loved you / Torch song'                                                                 |
| R 3314 | Sep 50 | 'Rhapsodia negra / Danza lecumi'                                                              |
| R 3324 | Oct 50 | 'A song in the night / Mambo jambo'                                                           |
| R 3332 | Nov 50 | 'I only have eyes for you / Whispering'                                                       |
| R 3344 | Dec 50 | 'La petite waltz / Tzin, tzun, tzan'                                                          |
| R 3349 | Jan 51 | 'Autumn leaves / All my love'                                                                 |
| R 3361 | Feb 51 | 'The song of Delilah / Au revoir again'                                                       |
| R 3367 | Mar 51 | 'I`ll always love you / Maxixe carioca'                                                       |
| R 3376 | Apl 51 | 'Forever samba / Coimbra beguine'                                                             |
| R 3387 | May 51 | 'Fidgetty samba / Jet'                                                                        |
| R 3400 | Jun 51 | '(with Larry Cross) 'At the close of a<br>long long<br>day / Castles<br>in the sand'          |
| R 3402 | Jun 51 | 'The pizzicato rumba / Always you<br>beguine'                                                 |
| R 3407 | Jly 51 | 'Paradise waltz / The continental'                                                            |
| R 3411 | Jly 51 | '(with Larry Cross) 'My truly, truly fair<br>(with<br>the Song Pedlars) / London<br>by night' |
| R 3417 | Aug 51 | 'Jezebel / Pernambuco samba'                                                                  |
| R 3420 | Aug 51 | '(with Larry Cross) 'Sweet violets (with<br>the<br>Song Pedlars) / A<br>place in the sun'     |
| R 3429 | Sep 51 | 'I do / Green waters'                                                                         |
| R 3433 | Sep 51 | '(with Larry Cross) 'Because of you /<br>Too young'                                           |
| R 3442 | Oct 51 | 'You are the one / Maria Cristina'                                                            |
| R 3451 | Nov 51 | 'Tropic moon of Caribee / Atrevido'                                                           |
| R 3461 | Dec 51 | 'La bota / A place in the sun'                                                                |
| R 3472 | Jan 52 | 'So deep my love / El relicario'                                                              |
| R 3492 | Feb 52 | 'Only fools / Peladinho'                                                                      |
| R 3499 | Mar 52 | 'Be mine tonight / At last, at last'                                                          |
| R 3515 | Apl 52 | 'What might have been / Never before'                                                         |
| R 3521 | May 52 | 'You`re just in love / Calla, calla'                                                          |
| R 3542 | Jun 52 | 'Chica boa / Be anything (but be mine)'                                                       |
| R 3550 | Jly 52 | 'Delicado / Raminay'                                                                          |
| R 3557 | Aug 52 | 'Morena de mi copla / Atlantide'                                                              |
| R 3568 | Sep 52 | 'Morocco / Sururu'                                                                            |

R 3581 Oct 52 'When you're in love / Kalu'  
 R 3593 Nov 52 'Cuban nocturne / Wonderful'  
 R 3604 Dec 52 'Distancia / Mano generosa'  
 R 3619 Jan 53 'Senora / Penha'  
 R 3640 Feb 53 'Heart and soul / Romanza'  
 MSP6014 Mar 53 (45rpm only) 'La petite waltz / Delicado'  
 R 3644 Mar 53 'Ta-hi / Teus olhos entendem os meus'  
 R 3662 Apr 53 'Strange / Tristonho'  
 R 3675 May 53 'Jamaica way / Brasil moreno'  
 R 3690 Jun 53 'The little red monkey / The girl without a name'  
 R 3716 Aug 53 'O samba chamour / Acque amare'  
 R 3731 Sep 53 'Salome / Anna'  
 R 3746 Oct 53 'There was a time / Beguine Inglez'  
 R 3765 Nov 53 'Wish you were here / A girl called Linda'  
 R 3778 Dec 53 'Carnavalito / You, you, you'  
 R 3796 Jan 54 'The moon is blue / Dulciana'  
 R 3811 Feb 54 'Remember me / Forgive me'  
 R 3832 Mar 54 'To be or not to be / Off shore'  
 R 3840 Apr 54 'Latin lady / Butantan'  
 R 3876 Jun 54 'Theme from the film 'Saadia' / Quien sera'  
 R 3907 Oct 54 'The sunrise samba / Mambeando'  
 R 3995 Mar 55 'Maria Dolores / Viva samba'

#### COLUMBIA (backing Steve Conway)

DB 2669 Apr 50 'My thanks to you / My foolish heart'  
 DB 2703 Jly 50 'Daddy's little girl / It isn't fair'  
 DB 2729 Oct 50 'A dream is a wish your heart makes / So this is love'

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## Jack JACKSON

It's impossible to estimate just how many discs sold on Jack's recommendation but it's without doubt there were few record buyers during the 1950's who were not influenced by what they heard on one of his many shows on radio and television. Many new singers were introduced to the British public and owe their success to him. I for one will never forget the soaring notes of Harry James trumpet playing 'Carnival' and Jack calling "Woha it's Saturday" at the start of another 'not to be missed' programme of music and humour.

Christened John Jackson, 'Jack' was born on the 20th February 1906 at Belvedere, Kent where he was playing trumpet almost before he could walk, just like his father and grandfather before him. His first public appearances were with the local brass band, but soon after leaving school he turned professional playing violin in a dance band. Later switching to trumpet he was playing aboard Cunard liners. Time with various other groups followed, including a South African tour with Bert Ralton's Savoy Havana Band (Ralton was accidentally shot dead during the tour).

In 1927 he joined the new Jack Hylton Show Band that toured extensively in Britain and Europe, but by 1933 Jackson had formed his own band, resident at the Dorchester Hotel in London's Park Lane and began making records for H.M.V.

It was in January 1939 that he began presenting a new kind of radio series, in a format he was later to turn into an art form all his own. On Radio Luxembourg, sponsored by Oxydol Washing Powder, it was a mix of records and comedy.

Jack remained at the Dorchester until the outbreak of war when, being unfit for military service, he worked for the Ministry of Information Film Unit. During the latter war years he also led a small group at the May Fair Hotel.

In 1945 the B.B.C. chose him to compere their 'Band Parade' radio series. His easy going good humour appealed to listeners and soon he was also one of the presenters of 'Housewives Choice'. From July 1947 he introduced 'Jazz Matinee' a new series featuring small swing / jazz groups. During these post war years he had himself been leading small bands at West End clubs and with his band appeared in the 1947 film thriller about German atomic scientists, 'Eyes That Kill', in a sequence shot at Churchill's Club while they were resident there.

It was at 4.00pm (later moved back to 2.30pm and later still to late evening) on Saturday 10th January 1948, that the first of his 'Record Round Up' shows went out over the B.B.C. airwaves, and so began a concept that was to occupy him the rest of his working life. To say it was different is an understatement for Jack presented new records and old favourites in a style that was unique. With 'Tiddles' the cat, a lot of multi-tracking and later, numerous comedy snippets mixed between the discs it was an instant hit with listeners. Not just for the humour of the show, but as mentioned before the programme became a show-case of much that was new and often, until Jack played it, unobtainable to the popular record buyer in Britain at that time. An early master of the tape recorder, once established, Jack put together all his own show from studios he built at his homes in Rickmansworth and on the island of Tenerife.

From March 1949 he began touring as a solo artist on the variety stage. Included in his act was some trumpet playing, 'scat' singing and much of the quick fire comedy patter that made him so successful on radio. Jack continued to appear in variety, often topping the bill, right throughout the fifties. In November 1952 he was on the Royal Variety Performance from the London Palladium.

On 14th November 1952 he brought his ideas to the television screen with 'Strictly off the Record' the first T.V disc jockey show. In a set resembling a recording studio artists mimed (or as the BBC explained at the time "in the flesh will give an exact interpretation, post-synchronised with the song viewers will actually hear on disc") to their latest recording. Where artists couldn't appear dancers and other visual effects were used. This brief experimental series was the only TV he did until a comedy special 'Leave it to Jackson' in October 1954, leading to a short series the following April.

It was left to the commercial channel to really take advantage of Jack's visual impact, with 'The Jack Jackson Show' that ran for many years. The very first was screened late on I.T.V's first Saturday, the 24th September 1955, from London's Embassy Club. Within a couple of weeks this slot became 'On the Town' compered

by Ron Randell and 'The Jack Jackson Show' moved to Saturday lunchtime (although it later moved to Sunday evenings and then Saturday evenings again). Jack also compered Independent Television's first variety show 'Channel Nine' transmitted 8.00pm on opening night the 22nd September and featured Shirley Abicair, Reg Dixon, Hughie Green, Billy Cotton, John Hanson, Michael Miles, Harry Secombe and Derek Roy. He introduced Britain's first TV commercial break (a Gibbs SR toothpaste advertisement) with the words "and here's what you've all been waiting for".

Already, from 1954, his sound radio show had moved to Radio Luxembourg, sponsored by Decca (although this narrowed his choice of disc, at the time Decca had a very good representation of British artists, plus on their London label lots of goodies from across the water).

In 1959 for the first time in over five years he had a D.J programme on BBC radio. Continuing his Decca sponsored shows on Luxembourg he was on Sundays at 7.00pm with his 'Juice Box Show', then on Monday at 10.00pm was 'Hit Parade', next came his 'Six O'Clock Record Show' on Thursdays and of course the very popular 'Record Round Up' 11.30pm on Saturdays.

Jack, tall and always immaculately dressed, was a lively extrovert and although not much of a partygoer he was sure to be the life and soul of any he did attend with his great sense of humour.

He died aged 71, on 14th January 1978.

#### Jack Jackson Post War Recordings DECCA

AF 9309 Dec 49 { 'The Enchanted Trumpet' in four parts, with  
AF 9310 " { all music, voice and effects by Jack Jackson  
F 9794 Nov 51 'Sing a Song of Christmas' (both sides)  
F 10028 Jan 53 part of a 'Royal Variety Performance' that also  
includes Gracie Fields, Vera Lynn, Reg Dixon, Maurice Chevalier and the Billy Cotton band.

## Max JAFFA

Although he later adopted a more 'straight' style of music, Max Jaffa in his younger days was far from being a 'square', having played pre-war in the dance band led by Jack Harris. A classically trained violinist, during 1947 he was in Lew Stone's 28 piece 'Annie Get Your Gun' orchestra at the London Coliseum.

In September 1949 Max moved out of theatre-land into club-land when he formed an 11 piece dance band for Ciro's night club. This was a group that included such respected musicians as Harry Roche on trombone, Harry Smith alto and George Taylor trumpet. Often filling the vocal department was popular songstress Doreen Lundy. Besides his night-time job Max also broadcast regularly as a soloist.

In February 1950 he turned down an offer to extend his Ciro's Club contract and henceforth concentrated on his Palm Court style. He took over as leader of the BBC Palm Court Orchestra in

1956, broadcasting regularly from the fictitious 'Grand Hotel'.

The BBC first introduced its Palm Court Orchestra back in 1935. Then led by violinist Albert Sandler it was broadcast live from The Grand Hotel, Eastbourne. When Sandler died in 1948 Tom Jenkins took over as conductor and continued in this long running series, winning the Daily Mail 'Most Popular Radio Musical Entertainer' award on several occasions, until ill health forced him to give way to Max Jaffa. Jenkins died in February 1957.

From the early fifties Max was often to be heard leading his Trio, that included Reginald Kilbey on cello and Jack Byfield piano. They were popular on radio series such as 'Leisure Hour', 'Melody Hour' and 'Saturday Night on the Light', a three hour variety series. They were also regulars on TV's Sunday evening 'Music at Ten' series. Max also did the occasional spell as presenter on radio's 'Housewives Choice'.

Max's first record sessions were with the Jack Harris Orchestra back in 1937. From 1953 he was back on disc, under his own name, initially teamed with guitarist Bert Weedon on the Columbia label.

Still active on radio, he had also become something of a fixture during the summer months at Scarborough, being M.D. at the resort for 27 years from the late fifties. Max continued working almost up until the day he died, on 31st July 1991.

#### Max Jaffa Recordings

COLUMBIA	(with Bert Weedon)
DB 3264 Apl 53	'April in Paris / Everything I have is yours'
DB 3343 Sep 53	'The dancing duck / Golden violin'
DB 3484 Jun 54	'Sally / Petite ballerina'
POLYGON	(Max Jaffa Trio)
P 1112 Apl 54	'Dance of the angels / Moon through the trees'
PHILIPS	(with Wally Stott Orch)
PB 318 Sep 54	'The last rose of summer / Romance'
DECCA	(Max Jaffa and his violin)
F 10426 Jan 55	'Song of The Barefoot Contessa / Camille'
COLUMBIA	
DB 3646 Sep 55	(with orch) 'Violin boogie / Violin samba'
DB 3719 Feb 56	" 'China boogie / Slap happy'
DB 4280 Mar 59	" 'Gypsy cha cha / Cha cha boogie'
SCD 2122	59 (Palm Court Orch) 'The Great Waltz selection
	/ The Vagabond Prince selection'
(45rpm only)	
SCD 2127	59 'Black eyes (M.J. Trio) / Czardas (M.J. Concert Orch)
(45rpm only)	
DB 4474 Feb 60	(with Norrie Paramor Orch) 'Love is like a violin / Romantica'

## Dick JAMES

Born London 12th December 1920 with the name Isaac Vapnic, it's not surprising he decided to change it when he ventured on a show business career, and so he did to Lee Sheridan. Under this name he sang with several bands, but when he later joined Geraldo's Orchestra Gerry suggested he change it again and so he became Dick James.

Leaving school at 14 he became a barber's apprentice, changing less than a year later to gent's outfitting, while singing part-time with Eddie Alvarez's semi-pro band. In 1938 he joined Al Burnett's band at Cricklewood Palais staying a year before joining Sid Wyner for nine months. Then came a year with Vincent Ladbroke at Bournemouth, during which time he made his first broadcast with Sim Grossman. In June 1941 he joined Henry Hall but within a year was in uniform, a member of the RAMC. During army service Dick sang with the RAMC dance band.

After discharge in 1945 he had a few weeks with Billy Ternent but in November joined Geraldo, staying 15 months before becoming an extremely successful freelance vocalist. During the remaining forties he worked with Cyril Stapleton, Maurice Winnick, George Crow, Harry Leader, Paul Fenoulhet, Stanley Black and The Skyrockets. His first recording was with Geraldo in December 1945, the Jimmy Van Heusen song 'Nancy' on the Parlophone label.

Although a little on the short side and slightly portly Dick always had a happy face and a 'life of the party' manner that endeared him to his many fans. Several of his discs were of the 'join in and sing' variety that exploited his friendly character. He was the singing compere of the last series of radio's 'Monday Night At Eight' from October 1947 until the following March and had his own series 'Letter to Elaine'.

On 20th June 1949 at Chatham Empire he played his first solo week in variety, with Cliff Adams as his pianist. Wishing to see how well he went before committing himself his appearance was unpublicised. Singing 'The Wedding of Lilli Marlene' (a current hit song) and the Tony Martin arrangement of 'Tenement Symphony', Dick obviously went over quite well and this was the beginning of a busy variety schedule. Always a well received part of his act was the Dick James sing-a-long session with lots of audience participation.

In July 1949, again with Cliff Adams, he was one of the founder members of The Stargazers vocal group, a position he later gave up due to all his other commitments. Dick played a night club singer at the fictitious Moonraker Club, singing 'Little girl blue, in the 1948 film 'London Belongs to Me'.

Decca Records signed him as a solo artist in 1948 and his first disc with them, 'Everybody loves somebody' came out in October that year. He went on to make numerous records for Decca and then switched to the Parlophone label late in 1952.

Three of his recordings made the charts, two of them probably because they were themes from a popular TV show and film. In January 1956 his recording of 'Robin Hood' reached No.14 and the reverse side, 'The ballad of Davy Crockett', made

29 later in the year. ('The Adventures of Robin Hood' with Richard Greene in the title role ran on ITV from 1955 till 1959 - 'Davy Crockett' the 1955 film starred Fess Parker) The following year Dick's version of the 'Garden of Eden' rivalled those of Frankie Vaughan and Gary Miller, with all three making it into the hit parade.

With his stage appearances around he country, recording sessions and numerous broadcasts (for a spell he was on three times a week with the BBC Show Band) Dick during the early 1950's was driving up to 1,000 miles a week to keep it all together. In 1953 he eased up on the touring when he joined the exploitation department of music publisher Sydney Bron.

Although continuing to record and perform, mainly on radio and concerts within easy reach of London, he put much effort into this new career move stating his intention to learn the business from the ground up. Within two years this dedication appears to have paid off for he opened his own company, Sheridan Music.

So was laid the foundation of a business that was eventually to take Dick James into the millionaire class. It's unlikely he had any such dreams of riches as he happily carried on fitting the vocal bookings in with the day job. Not just a song publisher he also wrote a few as well. Although he may have later denied it, Max Bygraves 'Pink toothbrush' was one of them and others included 'Lift boy', a 1956 Ivor Novello award winner.

The big change in the James fortunes came about one day in 1962 when Brian Epstein, manager of the fledgling Beatles group, came into his office to enlist help in publishing the songs of the virtually unknown John Lennon and Paul McCartney. Together they formed Northern Songs and the rest, as they say, is history. In 1969 Dick sold his share in Northern Songs to Associated Television for over a million pounds.

During the sixties he expanded the business into pop management, handling stars like Gerry and the Pacemakers, The Hollies and The Spencer Davis Group. In 1969 he signed up another unknown, this time a young piano player by the name of Reggie Dwight. As Elton John, Reggie went on to become a super-star with initial encouragement from Dick James, who also published the songs he wrote with partner Bernie Taupin. This association was later to turn into a long legal battle, with Elton trying to regain sole interest in his music. A settlement in Dick's favour came only shortly before his death, which came from a heart attack at his St. John's Wood home on 1st February 1986.

The Dick James Music business, that also included D.J.M. Records, continued under the direction of his son Stephen.

### Dick James Recordings

#### PARLOPHONE *(with Geraldo Orch)*

F 2113	Jan 46	'Nancy'
F 2119	Feb 46	'Everybody knew but me'
F 2128	Mar 46	'I dream of you / Slowly'
F 2133	Apl 46	'Curly top'
F 2134	Apl 46	'Along the Navajo Trail'
F 2143	May	46 'Homesick that's all / A door will open'
F 2144	May	46 'Oh what it seemed to be'

F 2151 Jun 46 'Amado mio'  
 F 2159 Jly 46 'Day by day'  
 F 2162 Aug 46 'Prisoner of love'  
 F 2171 Sep 46 'In love in vain'  
 F 2179 Oct 46 'You keep coming back like a song'  
 F 2192 Dec 46 'Somewhere in the night'  
 F 2193 Dec 46 'I guess I'll get the papers and go home'  
 F 2259 Dec 47 (with Harry Leader orch) 'The cokey cokey /  
 The  
 palais glide'  
 DECCA  
 F 8775 Jly 47 (with Cyril Stapleton Orch)  
 'They say it`s  
 wonderful'  
 F 8809 Oct 47 " 'An apple blossom  
 wedding'  
 F 8946 Sep 48 " 'The end of a wonderful day'  
 F 8966 Sep 48 (with Felix King Orch) 'That`s you /  
 Myself and I'  
 F 8967 Sep 48 " 'The song of the  
 gondolier  
 / You belong to  
 someone else'  
 H.M.V. (with The Skyrockets)  
 BD 5982 Aug 47 'Linda'  
 BD 5984 Sep 47 'Bow bells'  
 BD 5986 Oct 47 'Across the alley from the Almo Road'  
 BD 5992 Dec 47 'I'll keep you in my dreams'  
 BD 5995 Jan 48 'There is no greater love'  
 BD 6000 Mar 48 'Carissima'  
 BD 1206 Jun 48 'Nature boy / You can`t be true dear'  
 BD 6011 Jly 48 'I'll stop loving you / Tonight you're  
 my own'  
 BD 6016 Aug 48 'A kiss and a rose'  
 BD 6019 Sep 48 'Don`t blame me'  
 DECCA  
 (first four with Cyril Stapleton Orch)  
 F 8946 Jly 48 'The end of a wonderful day'  
 F 8968 Oct 48 'Everybody loves somebody / I'll be  
 loving you'  
 F 8971 Oct 48 'The magic mirror / On the Riviera'  
 F 9055 Jan 49 'Welcome little stranger'  
 F 9070 Jan 49 'Yes you, you are the one (with The  
 Stapletones acc by Harold Smart  
 organ) /  
 I'd rather be wrong than be sorry  
 (acc by CSO)  
 F 9118 Mar 49 'A million miles away / A chapter in my  
 life  
 called Mary' (with George  
 Mitchell Choir  
 acc by Harold Smart  
 organ & rhythm)  
 F 9163 Jun 49 'Till all our dreams come true / Have  
 you  
 seen Irene' (with GMC acc by Don  
 Lorusso o&r)  
 F 9172 Jly 49 'Meet me by the river (with The  
 Keynotes acc  
 by Jack Nathan Orch) / The  
 organ man  
 (with GMC acc  
 by DL o&r)  
 F 9227 Oct 49 'Someone like you / Why is it'  
 (acc by Felix King  
 piano & orch)  
 F 9275 Nov 49 'Say goodnight but not goodbye (with  
 The  
 Stargazers acc by Mantovani Orch)  
 / In all  
 the world (acc by Don  
 Lorusso organ)

F 9284 Dec 49 'The Christmas waltz / The jolly old  
 man in  
 the bright red suit' (with The  
 Keynotes acc  
 by Don Lorusso  
 organ & rhythm)  
 F 9344 Feb 50 'Long long ago (with GMC) / Mama  
 knows  
 best (with Stargazers)' (acc  
 by  
 Stanley  
 Black Orch)  
 F 9424 Jun 50 'Let`s do it again / Somewhere at the  
 end of  
 the rainbow' (with The  
 Stargazers acc by  
 Malcolm Lockyer`s  
 Barnstormers)  
 F 9481 Sep 50 'Rosy apples / Night after night'  
 (with the  
 S & MLB)  
 F 9556 Dec 50 'My land / If'  
 F 9563 Dec 50 (with Anne Shelton) 'If we met for the  
 first  
 time / The petite waltz  
 (acc by  
 Anton  
 Karas zither)  
 F 9566 Nov 50 (with Mantovani Orch) 'Work song /  
 A dream is a wish your  
 heart makes'  
 F 9633 Mar 51 (with Stanley Black Orch)  
 'If I didn`t  
 miss you'  
 F 9634 Mar 51 (with Pearl Carr) 'Blue for a boy' You  
 know  
 you belong to somebody else'  
 (acc by  
 Stanley  
 Black orch)  
 F 9636 Mar 51 'Mary Rose / Eleanor' (with The  
 Stargazers  
 acc by Stanley  
 Black Orch)  
 F 9638 Apl 51 'Life`s desire / Theatre'  
 F 9654 Apl 51 'The wedding song /  
 At the close of a long  
 long day'  
 F 9658 May 51 'Would I love you / Now that  
 you've left me'  
 F 9666 May 51 'Unless / Tell me again'  
 F 9689 Jun 51 'We'll keep a welcome / The minute  
 waltz'  
 F 9701 Jly 51 'My truly truly fair / Happy valley'  
 (with The  
 Stargazers acc by Stanley  
 Black orch)  
 F 9707 Jly 51 (with Pearl Carr) 'With all my heart  
 and soul  
 / Mariandi-  
 andi-andi'  
 F 9764 Sep 51 'That`s how a love song is born /  
 My love  
 for you'  
 F 9784 Oct 51 'Unforgettable / Confetti'  
 F 9842 Feb 52 'My boy / My desire'  
 PARLOPHONE (acc on most by Ron Goodwin  
 orch)  
 R 3606 Nov 52 'I went to your wedding / I will never  
 change'  
 R 3629 Jan 53 'Cry my heart / Now'  
 R 3651 Mar 53 'Nina never knew / I lived when I met  
 you'  
 R 3670 Apl 53 'Have you heard / On the first warm  
 day'  
 R 3698 May 53 'For me / I love, love, love it'  
 R 3706 Jly 53 'Mother nature and father time /

Don't

you care'

R 3728 Aug 53 'All I desire / Butterflies'

R 3744 Sep 53 'Guessing / The joker'

R 3791 Jan 54 'Tenderly / You're on trial'

R 3826 Feb 54 'Don't laugh at me / I need'

R 3849 Mar 54 'O hear my plea / The glow of a candle'

R 3878 Jun 54 'To ev'ry girl, to ev'ry boy / A girl. a girl'

R 3896 Aug 54 'Treachery / For you my love'

R 3940 Nov 54 'Veni-vidi-vici / Your heart, my heart'

R 4001 Apl 55 'How important can it be /  
That's all I want  
from you'

R 4027 May 55 'Unchained melody / Come back'

R 4065 Aug 55 'Sing song time with Dick James No.1'

R 4066 Aug 55 'Sing song time with Dick James No.2'

R 4098 Nov 55 'He / So must I love you'

R 4117 Jan 56 'Robin Hood / The ballad of Davy  
Crockett'

R 4164 Apl 56 'Summer sing song with Dick James'

R 4220 Sep 56 'Mirabelle / I only know I love you'

R 4241 Oct 56 'Sing song time with Dick James No.3'

R 4255 Jan 57 'Garden of Eden / I accuse'

R 4314 May 57 'The gay cavalier / Westward ho  
the wagons'

R 4375 Dec 57 'Skiffling sing song medley'

R 4498 Nov 58 'Daddy's little girl / When you're  
young'

R 4606 Dec 59 'There but for your love / Minus one  
heart'

R 5212 64 'Sing a song of Beatles with Dick James'

## Ricky JAMES

Ricky, a 25 year old carpenter was 'discovered' in late 1956 singing rock and roll in a pub in London's Old Kent Road. Big things were predicted, H.M.V put him on to disc, he appeared on television and began touring with his group the Rickshaws. Then nothing, the records had too much opposition (Guy Mitchell and Tommy Steele got the best out of 'Knee deep in the blues' and 'Ninety-nine ways' was shared between Tab Hunter and Charlie Gracie) and soon the bookings dried up. After such a promising start Ricky was considering returning to the building trade, until Basil Kirchin signed him. Singing the beaty ballad type of song he toured with The Kirchin Band in Britain and America and in April 1958 appeared at The London Coliseum with Marvin Rainwater.

Ricky James Recordings

H.M.V.

POP 306 Feb 57 'Knee deep in the blues / Bluer than  
blue'

POP 334 Apl 57 'Ninety-nine ways / Party doll'

## Audrey JEANS

An all rounder Audrey was a dancer, comedienne, actress and not least a singer. Born 1932 at Portsmouth, the daughter of a dockyard worker, she had five brothers, Audrey had been performing since she was a toddler and although she began work in a greengrocers shop it wasn't long before she began touring as a dancer in variety. This included a year as a comic at London's Windmill Theatre. In 1947 she understudied Triss Henderson in 'Piccadilly Hayride' at The Prince of Wales Theatre. Audrey appeared in Australia with Arthur Askey in 1949 and then toured Europe in a song and dance act.

A natural 'funny girl' she played the comedy feed to George Formby at The Palladium in 1953

and guided by agent Keith Devon continued building a popular variety act. In 1954 Audrey succeeded Kitty Bluett as Ted Ray's foil, playing Ted's sweetheart in his radio series 'Ted Ray Time' from October. Other radio work included appearances on 'Mid Day Music Hall' and on TV she had her own series in 1956.

From 1955 and throughout the remaining fifties Audrey often appeared on the same variety bill as Ruby Murray including a 10 week summer season in 'Light Up the Town' at Brighton Hippodrome during 1956. Becoming great mates, in November 1957 on her first visit to America, where she was booked for several cabaret appearances, Audrey travelled over with Ruby who had TV dates over there. Never 'top of the bill' but nevertheless a first rate support artist, she also toured in variety with David Whitfield, David Hughes and Gary Miller.

An excellent 'principal boy' there were few winters that didn't have Audrey playing in pantomime somewhere around the country. From just about her first, 'Babes in the Wood' at Lewisham Hippodrome with Lupino Lane and The Five Smith Brothers in 1948, through till 'Jack and the Beanstalk' at Oxford New Theatre with Tony Blackburn and Joyce Blair in 1977, hardly a year was missed. One of the highlights was 'Puss in Boots' at the London Palladium in 1962, with Joan Regan, Jimmy Edwards, Frankie Vaughan, Dick Emery and Mike & Bernie Winters (what a cast!).

Mostly overlooked as a recording artist, she did make some reasonably good discs. Her first, 'Ticky ticky tock' on Decca in July 1956, was played by Alan Dell on radio's 'Pick of the Pops' and his comments were "this lady will go far".

Lively, fun loving Audrey, who married accountant Harry Frank in 1954, certainly did go a long way in entertaining her audience and put a smile on many a face along the road. I believed she died in 1980, the result of being hit by a car whilst on honeymoon (presumably a second marriage) in France.

Audrey Jeans Recordings

DECCA

F 10768 Jly 56 'Ticky ticky tock / Will you, Willyum'

F 10788 Oct 56 'It's better in the dark / The bus stop  
song'

(acc by Johnny

*Douglas orch)*

F 11035 Jun 58 'Send a letter to Jeanette - yet /  
Bad

pianna rag'

H.M.V.

POP 876 61 'How lovely to be a woman /  
What did I see  
in him'

## Bill JOHNSON

A good looking guy with lots of charm, Bill began in the business as a band singer on the other side of the Atlantic. In 1938 he was in the Broadway revue 'Two for the Show' with two other virtual unknown stars in the making, Betty Hutton and Alfred Drake. Bill, with his fine voice, did much radio, film and cabaret work.

He came to London in 1947 to play the leading role of Frank Butler in 'Annie Get Your

Gun', which opened at The Coliseum on 7th June. He recorded several songs from the show for Columbia. In November 1949, billed as "The Popular Baritone", he appeared on the Coliseum stage in the Royal Variety Performance, rated by the Royal Family as one of the best ever.

In 1950 after a long run in 'Annie', Bill began touring in variety while on radio he had his own series 'Something To Sing About'

Back at The Coliseum in March 1951 he opened in 'Kiss Me Kate' with Adelaide Hall, Patricia Morison, Sid James and Danny Green. Columbia once again put several of the songs on disc. Bill also recorded many other show tunes, standard favourites and popular songs of the day.

Bill Johnson Recordings	
COLUMBIA	
DX 1379 Jun 47	'The girl that I marry / My defences are down / There`s no business like show business (with Dolores Gray and chorus)
DX 1380 Jun 47	'They say it`s wonderful / I`m a bad, bad man / Anything you can do (with D.G.) (both above are part of cast recordings from 'Annie Get Your Gun')
DB 2347 Nov 47	'Hear my song, Violetta / How are things in Glocca Morra'
DB 2358 Dec 47	'Jealousy / We`ll gather lilacs'
DB 2373 Feb 48	'The girl that I marry / A little bit of heaven'
DB 2380 Mar 48	'Pals of the lonesome trail / Glen Echo'
DB 2389 Apr 48	'Just awearyin` for you / Greensleeves'
DB 2415 Jun 48	'Galway Bay / Down by the old mill stream'
DB 2433 Aug 48	'Calling for you / Siesta serenade'
DB 2450 Oct 48	'Little white lies / The heart of Loch Lomond' (acc by Phil Green orch)
DB 2476 Dec 48	'None but the lonely heart / I love you'
DB 2495 Feb 49	'I can`t get you out of my mind / Always'
DB 2509 Apr 49	'Lonely shepherd / Sulva Bay'
DB 2539 Jun 49	'With a song in my heart / Our love story'
DB 2574 Oct 49	'Four winds and the seven seas / We`ll keep a welcome'
DB 2576 Nov 49	compere's 'The Magic Carpet' (a four sided musical world tour with chorus & orch)
DB 2577 Nov 49	'You`re breaking my heart / Some day my heart will awake'
DB 2648 Feb 50	'I can dream, can`t I / Road to Santa Fe'
DB 2676 Apr 50	'The cry of the wild goose / Bamboo' (following two from 'Kiss Me Kate')
DX 1740 Apr 51	'Were thine that special face / Where is the life that late I led'
DB 2849 Apr 51	(with Patricia Morison) 'So in love / Wunderbar'
DECCA	
F 9778 Nov 51	'What is a dog? / What is a horse?'
F 9893 Apr 52	'Wheel of fortune / There`s a pawnshop on a

corner in Pittsburgh

Pennsylvania'

## Bryan JOHNSON

A singer by accident, or so he claimed. Teddy`s younger brother was a straight actor until one day at the family home he says he answered a phone call from Geraldo, who was trying to locate Teddy. After a short conversation Gerry remarked "you have a good voice, why don`t you try singing", so he did.

As a lad he had been a member of Westminster Abbey choir and at ten, won a scholarship to London Academy of Music and Dramatic Art. His first stage appearance was in cine-variety at the New Cross Cinema when he was still a student. Entering the profession on the dramatic stage he toured with Donald Wolfit, playing mainly Shakespearean roles.

In 1951, now aged 25, Bryan made his first appearance in revue at the London Palladium, in 'Peep Show' alongside Vera Lynn, Jack Jackson and the Edmundo Ros Rumba Band. Radio included the Sunday morning 'Silver Chords' series and a number of shows with Woolf Phillips and his Orchestra. He was also the singing host of Radio Luxembourg`s 'Starline Show' sponsored by Starline Chinese Lacquer.

Bryan began recording in 1951, with 'All for the want of a kiss' followed by a selection of minstrel and show tunes, all on Columbia. Next came a duet with brother Teddy then nothing, other than 'Cindy oh Cindy' on the short lived Conquest label, until Decca released his 'Looking high, high, high', the song that took second place in the 1960 Eurovision Song Contest (18 year old French girl Jacqueline Boyer won with 'Tom Pillibi'). Decca also issued his 'Million Sellers Sing Song' long player.

In 1953 Bryan was featured vocalist at London`s Pigalle Restaurant, where Lew Stone was the resident bandleader. He sang regularly at the Pigalle for about five years, joined in 1955 by Yana with, by then, Woolf Phillips leading the orchestra.

In April 1957 he took over from Lee Lawrence on the BBC Show Band Friday night 'Music For Always' broadcasts. Now concentrating on radio and television work, in December 1958, he appeared on ITV`s Sunday series 'Music Shop'. Compered by brother Teddy, this edition also featured Teddy's wife Pearl Carr, the first and possibly only time the three had been on TV together. During the early sixties Bryan was regular vocalist on several radio series, including 'Knight and the Music' with Peter Knight`s Orchestra, and 'I Hear Music' on which he joined Janie Marden, Robert Earl and the BBC Variety Orchestra conducted by Paul Fenoulhet.

In 1960 his Eurovision success earned him a £400 a week summer season in the 'Hot Ice' show at Brighton Palladium and an appearance on the Royal Variety Performance at London`s Victoria Palace. As well as the numerous plays his disc got on radio during the year, Bryan was a regular voice on the North Region series 'It`s Only Me' with 'that man of many voices' Peter Goodwright and comedienne Paddy Edwards. He also aired on 'Join In and Sing' and made his debut as presenter on 'Housewives Choice'. On

Luxembourg, early sixties shows to use Bryan`s talents were 'Favourites Old and New' and 'Juke Box Parade'.

The remainder of the 1960`s found Bryan busy playing regular summer seasons and pantomime. Still working well into the eighties, Bryan had by then returned to his 'straight' roots touring with his very successful one man show on Oscar Wilde. Unfortunately he became a victim of cancer and died on the 18th October 1995, survived by wife Kathleen.

#### Bryan Johnson Recordings COLUMBIA

DB 2878 Jun 51 'All for the want of a kiss / Raggle, taggle gypsies'  
DB 2901 Aug 51 'Volcano / Faithfully yours' (acc by Norrie  
*Paramor orch*)  
DX 1771 Aug 51 'Ole man river' (from 12 inch 'Vocal Gems  
from Show Boat' with Adelaide  
Hall,  
*Lizabeth Webb & Steve  
Conway*)  
DX 1790 Nov 51 'Beautiful dreamer / Campdown  
races / (with  
*Teddy Johnson*) I want a girl just  
like the girl  
that married dear old dad' (from 12  
inch 'Way  
*Down South No.1' with Marie  
Benson, Teddy  
Johnson &  
G.H.Elliott*)  
DX 1798 Dec 51 'Polly wolly doodle / Old Kentucky  
home'  
(from 12 inch 'Way Down South  
No.2')  
DB 3132 Jly 52 (with *Teddy Johnson*) 'My mother`s  
pearls'

#### CONQUEST

CP 101 Dec 56 'Cindy oh Cindy / All of you'

PAYNES POPPETS (45rpm single sided single @  
1/9 each)

Oct 58 'Jeannie'

#### DECCA

F 11213 Feb 60 'Looking high, high, high / Each  
tomorrow'  
F 11297 Nov 60 'Sweetheart tree / Bachelor in Paris'  
F 11322 Feb 61 'A place in the country /  
Counting colours in a  
rainbow'  
F 11378 Jly 61 'Broken wings / Angel face'  
F 11411 Dec 61 'El Cid love theme / Calling from you'  
F 11491 Aug 62 'Show me the way to your heart / Duty  
calls'  
F 11610 Mar 63 'Brotherhood of man / Long ago'

## Laurie JOHNSON

Billy Cotton`s nephew Laurie began in the business leading the relief band, playing a not too great banjo, opposite Bill`s band at the Astoria Ballroom in London`s Charing Cross Road. He also played violin on many of Bill`s recordings during the thirties. A far better composer and arranger, he studied theory at The Royal College of Music.

During wartime Laurie was attached to the Coldstream Guards Band where he put his arranging skills to good use. Once back in civvy street he worked for top leaders like Geraldo, Ambrose and Ted Heath. He also led his own orchestra on radio during the late forties, including the series 'Moods In Music'

In 1953 Laurie formed a new 35 piece session orchestra to record all styles, from light music to jazz, on the Polygon label. He later moved to H.M.V. where much of his output was for their International releases. Many of his recordings were his own compositions, he wrote 'Legend of the well' with Moira Heath and was composer of the theme music for TV`s 'No Hiding Place' and 'The Avengers' among others.

Laurie was M.D. for several shows including 'Lock Up Your Daughters' at the Mermaid Theatre in 1959. The same year he wrote the music for 'Pieces Of Eight', a revue by Peter Cook at the Apollo. He composed and arranged music for many films including 'The Good Companions', 'The Moonraker', 'Girls At Sea', 'No Trees In The Street', 'Tiger Bay' and 'Operation Bullshine'.

Even now in the nineties Laurie is still busy arranging and recording and even as recent as July 1997 he was introducing his latest project, The London Big Band.

#### Laurie Johnson Orchestra Recordings

#### POLYGON

P 1084 Nov 53 'Slow train blues'  
P 1137 Oct 54 'Hallelujah / Many dreams ago'  
P 1143 Nov 54 'Pick yourself up / Frenchmans Creek'  
P 1157 Mar 55 'Out of the clouds'  
P 1159 Apl 55 (with *Kenny Baker*) 'Mama /  
Love is here  
to stay'  
P 1166 May 55 'Drum crazy (featuring *Phil  
Seaman on  
drums*) /  
Jamboree'  
P 1168 May 55 (with *Kathie Kay*) 'All my life / I'll  
be there'  
P 1176 Jly 55 (with *Billy McCormack*) 'Stars shine in  
your  
eyes / For as long  
as I live'  
P 1178 Aug 55 'Song of the pearl-fishers / Letter to  
Virginia'  
P 1179 Aug 55 (with *Petula Clark*) 'How are things  
with you'  
P 1186 Sep 55 'A fool and his heart (v. *Diane Cilento*) /  
The Lily  
Watkins tune'

#### PYE (re-issue of Polygon singles)

N 15030 Feb 56 'Drum crazy / Jamboree'  
N 15034 Feb 56 'Song of the pearl-fishers / Letter  
to Virginia'

#### H.M.V

JO 458 Aug 56 'Buttercup / Lullaby of the leaves'  
(export  
issue)  
POP 347 May 57 'Calypso melody / Taquito militar'  
POP 404 Oct 57 'The Moonraker / Call of the Casbah'

#### PYE

N 15127 Mar 58 'I lead a charmed life / Aunt Orsavella'  
N 15193 May 59 'No Trees in the Street /

music from No Trees in  
the Street'  
N 15211 Jly 59 (with *The Polka Dots*) 'Girls in arms /  
You've done something to  
my heart'  
N 15251 Feb 60 'No Hiding Place / The Deputy'

#### COLUMBIA

DB 4546 Oct 60 'I aim at the stars / Take my lips'  
DB 4759 Dec 61 (*L.J. Swinging Brass*) 'Bell bell boogie /

Marching saints'  
PYE

N 15383 Sep 61 'Sucu sucu / Echo four-two'  
N 15406 Dec 61 'Doin' the raccoon / Chaka'  
N 15426 Apr 62 'In a Persian market / Stick or twist'  
N 15476 Oct 62 'There's a plot afoot /  
Lock Up Your

Daughters'  
N 15574 Nov 63 'Jenny / Twango'  
N 15599 Feb 64 (with chorus) 'Theme from Dr.  
Strangelove /

Nevada'  
N 15715 Oct 64 'Call me irresponsible /  
Theme from The

Beauty Jungle'  
N 15933 Sep 65 'Latin Quarter / M.I.'  
N 17015 65 'The Avengers theme / Minor bossa  
nova'

#### M.G.M.

1457 Nov 68 'There is another song /  
Caesar Smith theme'

#### COLUMBIA

DB 8826 71 'The Jason King theme / There come a  
time'  
DB 8857 72 'Shirley's theme / Rickshaw ride'

#### E.M.I.

EMI 2562 76 'New Avengers theme /  
Slaver of the  
Avengers'

#### UNICORN KACHANA

CI 5 80 'The Professionals theme / On target /  
New Avengers  
theme'

## Teddy JOHNSON

Born 4th September 1919 at Tolworth near Epsom, Surrey, into a home where music flowed freely, mother played piano and both parents loved to sing, so it would have been surprising if the young Edward had not found an interest in song. It was during the early 1930's that he acquired a set of drums, giving an added dimension to his vocal offerings and by the age of 14 with some school chums had formed his own small dance band.

Early jobs included the Post Office and a West End estate agent, but by the time he was 18 Teddy had accepted the chance to take his drum kit to sea, joining a cruise liner band as drummer-vocalist. His musical career was soon interrupted by the outbreak of war but Teddy stayed at sea serving with the Royal Navy.

Invalided out in 1944 he joined the resident band at Streatham Locarno. Jack Payne heard the Johnson voice and invited Teddy to broadcast with his band from Birmingham. He then took his drums on tour with Philip Green, where he also got to sing with the bands female vocalist Pearl Carr.

A spell with Roland Peachey at the Mayfair Hotel was followed by another job on a liner, the 'Orcades', sailing to Australia and so avoiding the severely cold 1947 winter at home. Back in Britain Teddy joined Jack Jackson's band at the Pontomac Restaurant just before Jack disbanded to work at the BBC. So in May 1948 Teddy put his drum kit away and took a job as announcer at Radio Luxembourg.

During his two year stay at Luxembourg Teddy became the first presenter of a music chart show, when the station broadcast a weekly 'Top Twenty' made up from the sheet music sales list. A popular disc jockey, he often joined in with the records and also made his own first disc there. Admittedly it was only a private one with the Luxembourg Radio Orchestra of 'That lucky old sun', but it did serve as a door opener when in May 1950 he decided to leave the Grand Duchy in search of a solo career back home.

Back in London Teddy considered doing a comedy and song act and gave his first performance in a Radio Luxembourg Swing Show, a three hour extravaganza at the People's Palace, Mile End Road on 20th July. Also on the bill were Marie Benson and Harry Gold's Pieces of Eight. Playing with Harry that evening was Norrie Paramor and he agreed to help get Teddy on to record by taking that disc of 'Lucky old sun' along to Norman Newell at Columbia. Another copy reached the desk of producer Dennis Main Wilson at the BBC and he put Teddy on air in 'First House' a show for new talent.

It wasn't long before Norman Newell, liking what he heard, had organized a recording session and Teddy's first Columbia disc 'Beloved be faithful' was made "record of the month" by 'Gramophone' magazine in November 1950. From here on the public just couldn't get enough of the Johnson voice, with a new record out virtually every month. So highly did Columbia consider their new boy, they arranged for a duet with top U.S. singer Jo Stafford. Although no travelling was involved with both singers recording in their own country, leaving Columbia to join them together. Teddy was probably the first singer to become a star via the record, most singers previously had made their name with a band and graduated on to solo disc.

From November 1951 he was back on the Luxembourg airwaves in the long running 'Soccer Song Time' for Empire Pools. Initially partnered by Kathran Oldfield, he was later joined by his soon to be lifetime partner Pearl Carr. They were billed as "Luxembourg's singing sweethearts". Later Luxembourg shows included 'Anything Goes' (sponsored by Horace Bachelor) and 'Tune in with Teddy'. On the BBC he spent many Sundays strolling 'Down Memory Lane' with Paul Fenoulhet and the BBC Variety Orchestra. He also played the part of an amateur sleuth (in true Dick Barton tradition) on radio's 'Steve Gardner Investigates'. Later in the fifties Teddy was the

resident host on ITV's regular Sunday 'Music Shop'.

Teddy began touring in variety, originally as a solo artist, but it wasn't long before Pearl joined him here also. Summer seasons and pantomime became a way of life for the duo.

Married to Pearl in June 1955, his story more or less mirrors hers from here on.

Teddy Johnson Recordings  
COLUMBIA

DB 2759 Nov 50 'Beloved be faithful / Wanderin`'  
DB 2799 Jan 51 'Tennessee waltz / I'll always love you'  
DB 2840 Apr 51 'Our very own / Ride the magic carpet'  
DB 2854 May 51 'Ma`moiselle de Paris /

Somewhere, somehow,

someday'

DX 1750 May 51 'I'll see you again' (acc by Phil Green orch)

(part of Columbia Cavalcade

various artist

medley on 12 inch 78rpm, re-

issued on

45rpm in

1953)

DB 2902 Aug 51 'That lucky old sun /  
It's my mothers

birthday today'

DB 2914 Sep 51 'Love`s roundabout / Forbidden love'

DB 2944 Oct 51 'Because of you /  
May the good Lord bless  
and keep you'

DB 2979 Nov 51 'Once / My boy'

DX 1790 Nov 51 'Waiting for the Robert E Lee / Carry  
me

back to old Virginny / (with Bryan  
Johnson) I want a girl just the like

the girl

that married dear old dad (all on 12

inch

"Way Down South Medley No.1"

with

Bryan Johnson & Marie

Benson)

DB 2982 Dec 51 (with Jo Stafford) 'There`s a small hotel  
/

The moment I

saw you'

DX 1798 Dec 51 'Ma curly-headed baby / By the light of  
the

silvery moon' (on "Way Down

South

Medley

No.2)

DB 2984 Dec 51 'Rosaline / Longing for you'

DB 2996 Dec 51 'Sin / Domino'

DB 3038 Apr 52 'Please Mr.Sun / We won`t live in a  
castle'

DB 3045 Mar 52 'Rollin` stone / To think you`ve chosen  
me'

DB 3083 Jly 52 'Trust in me / Auf wiederseh`n

sweetheart'

DB 3085 Jun 52 'I`m gonna live till I die /

That`s how love

should be'

DB 3122 Aug 52 (with Pearl Carr) 'My heart`s desire /  
No one could

love you'

DB 3132 Jly 52 'The homing waltz / (with Bryan  
Johnson)

My mother`s

pearls'

DB 3153 Sep 52 'Melody / They say'

DB 3183 Oct 52 'My love and devotion /

O my love, O

my heart'

DB 3220 Jan 53 'A shoulder to weep on /

(with Pearl Carr) The young at  
heart'

DB 3250 Mar 53 'Stolen date / I laughed at love'

DB 3268 Apr 53 'In a golden coach / Song of England'

DB 3299 Jun 53 'Please, please / Dancing with  
someone'

(acc by Norrie Paramor

Orch)

DB 3372 Oct 53 'The bridge of sighs / You you you'

DB 3384 Nov 53 'Maybe / If you`ve never been in love'

DB 3404 Jan 54 'A little kiss / Cornflakes'

DB 3441 Mar 54 'Love me / Promise me

DB 3467 Apr 54 'Johnson rag / Ninety nine years

is a long

time'

DB 3502 Jly 54 'Little things mean a lot / Wonderful'

DB 3521 Sep 54 'C`est magnifique / Allez-vous-en'

EMBASSY (as Wally Carr)

WB 131 May 55 'A blossom fell / Unsuspecting heart'

POLYDOR

BM 6026 Jun 56 'Flamenco love / (with Pearl Carr)  
Down by the

sugar-cane'

BM 6033 Nov 56 'All or nothing at all / (with Pearl  
Carr) Song

for sweethearts' (acc by Geoff

Love orch)

BM 6068 Apr 57 (with Pearl Carr) 'I`d give you the  
world /

Cinco

robles'

PYE NIXA

N 15110 Nov 57 'Tomorrow tomorrow (with Pearl  
Carr) /

Mandolin serenade' (acc by  
Johnny Gregory

orch)

N 15123 Feb 58 (with Pearl Carr) 'Never let me go /  
Sweet

Elizabeth'

N 15153 Jly 58 'Merci beaucoup (Teddy sings this in  
the

1958 film Girls at Sea) / (with Polka

Dots )

A great big piece of chalk' (acc by  
Laurie

Johnson orch)

COLUMBIA (all with Pearl Carr)

DB 4260 Feb 59 'Petite fleur / Missouri waltz' (acc by  
Martin

Slavin orch)

DB 4275 Mar 59 'Sing little birdie /

If only I could live my

life again'

DB 4318 Jun 58 'Tell me, tell me / Viva viva amor'

DB 4397 Jan 60 'The five pennies / Pazzo pazzo'

DB 4603 61 'How wonderful to know / My dearest  
dear'

(acc by Geoff

Love orch)

DB 4764 62 'I can give you the starlight / Be mine'

DB 4916 62 'How lucky you are /

To know that you

love me'

DB 7186 64 'If I loved you / Tell me again and

again'

DB 7508 65 'The girls that boys dream about /  
No

other love'

H.M.V. (with Pearl Carr)

POP 697 Jan 61 'Pickin` petals / When the tide turns'

## Johnny JOHNSTON

A first class composer, arranger, musician and vocalist, founder of both The Keynotes and Johnston Brothers vocal groups, Johnny was really Johnny Reine. And it was under this name he created, with his partner Mickey Michaels (wife of Sonny Cox of the music publishers Box & Cox), the music publishing company Michael Reine Music. He also wrote a number of songs under his own name including 'Scottish samba', 'Don't ring-a da bell', 'The Windsor waltz' and 'The wedding of Lili Marlene'.

A tall, six-foot-two ex-army major - he served with the Essex Regiment in Africa, Ceylon and Burma, he had been active in music and radio since leaving school, broadcasting regularly before the war on commercial radio and with Tommy Kinsman's band on the BBC. A natural pianist he could sit at a piano and play any tune requested.

Asked by the BBC to provide the introduction for a new radio comedy show 'Take It From Here', prompted him to form The Keynotes vocal group to sing it. He also provided the Beaux and Belles for 'Ray's a Laugh' and The Bandits for Billy Cotton's Band Show.

Already successful in the broadcasting medium it was the opening of commercial television in 1956, that was to be his biggest challenge. It wasn't long before he became known as the jingle king, writing and recording the short but sharp pieces still to be remembered long after the programmes are all forgotten. Those to his credit in that first year were such well known names as Kleenex Tissues, New Zealand Butter, Raelbrook Toplin and Stork Margarine. By 1958 he had produced over 500 TV jingles and Johnny Johnston Jingles Ltd. and his recording studio Cine Tele Sound Ltd. just went on to bigger and better things.

As his business empire spread, Johnny spent a lot of his time living abroad where he was ably supported by his wife Nona (he met her in Nairobi during the war) who, having been born in Russia and educated in France, was something of a linguist and at home all across Europe.

A very generous, outgoing man and a great joker, Johnny died, aged 78, on 10th June 1998 at his home in Hertfordshire, that he had retired to after his wife died.

## The JOHNSTON Brothers

Basically the male members of the Keynotes vocal group, they occasionally took on extra bodies to become The Johnston Singers. The Keynotes had been formed in early 1948, and the Brothers first appeared on record about a year later with their Decca offering 'Portrait of Jennie'. The Johnston Brothers at that time were Johnnie Johnston and Alan Dean from the Keynotes with Denny Vaughan. By 1952, and their recording of 'Be my life's companion', the line up was Johnnie Johnston, Miff King, Eddie Lester and Frank Holmes, all later to be Keynote members. The Brothers had quite a few hit parade recordings to their credit, the first in April 1953 being 'Oh happy day' that took them to No.4 on the New Musical Express list. Although the 1954

recording of 'The bandit' is maybe their best remembered song, it failed to make the chart at home, but did in America as did their earlier 'Crystal ball'. So popular were the group over there that the US 'Cash Box' 1954 poll placed them fifth in the most promising vocal group category and Billboard magazine's Top Pop awards that year only featured three British names, Vera Lynn, David Whitfield and The Johnston Brothers.

The musical 'Pajama Game', that opened at London's Coliseum Theatre in October 1955, provided the inspiration for numerous recordings, with 'Hey there' and 'Hernando's Hideaway' the two most popular songs. It was the latter song that gave The Johnston Brothers two weeks at Number One on the hit parade during November. A month later they were in the Top Ten again, just, at No.9 with 'Join in and sing again', the second of several sing-a-long singles, soon joined by a number of EP's of similar fashion.

With their next hit, 'No other love', in April 1956, they came in a poor second, at No.22, to Ronnie Hilton who made it to number one. 'In the middle of the house' the following November, was a tie with Alma Cogan and Jimmy Parkinson all making the mid-twenties. Final chart hit of 1956 was 'Join in and sing No.3'. Two of the Johnston Brothers 1957 discs were minor hits, 'Give her my love' and 'Heart'.

By the close of the fifties the Johnston Brothers had just about faded from the scene. Mainly confining their activities to broadcasting and recording, it will be evident from the following listing that they were quite active in at least the latter.

Johnston Brothers Recordings			
DECCA			
F 9138	May 49	'Portrait of Jennie / Deep as the river'	(acc by Bob Farnon)
<i>Orch)</i>			
F 9256	Nov 49	'That lucky old sun / The meadows of heaven'	(acc by Stanley)
<i>Black Orch)</i>			
F 9606	Feb 51	'Tennessee waltz / My heart cries for you'	
F 9625	Mar 51	(with Reggie Goff) 'Sparrow in the treetop'	
F 9678	May 51	(with Billy Cotton Band) 'Eleven more months	
			and ten
		more days'	
F 9692	Jun 51	(with Anne Shelton) 'Yes, you were right'	
F 9838	Feb 52	'At sundown' (acc by the Pianotones)	(on reverse side - The Kings Men - another Johnston
<i>group)</i>			
F 9872	Mar 52	'Be my life's companion' (on reverse	The Kings Men &
<i>Pearl Carr)</i>			
F 9933	Jun 52	'Raindrops / Stolen love'	
F 9961	Aug 52	'The secret of our love / Farewell and adieu'	
			(acc by Cyril)
<i>Stapleton orch)</i>			
F 10006	Nov 52	Oh my love, oh my heart /	Farewell merry
		friends'	
F 10024	Dec 52	'String along / Choobuy song' (inst	acc)
F 10034	Jan 53	'The fishermen of Bodensee / Juliet, Juliet'	

F 10071 Mar 53	'Oh happy day / Downhearted' ( <i>inst acc</i> )
F 10124 Jun 53	'April in Portugal ( <i>acc by the Pianotones</i> ) /
	Bottle me up ( <i>acc by the Squadronaires</i> )
F 10128 Jun 53	( <i>with Lita Roza</i> ) 'Seven lonely days'
F 10214 Dec 53	( <i>with Edmundo Ros orch</i> ) 'Istanbul /
	Blowing wild'
F 10234 Jan 54	'The creep / Crystal ball' ( <i>acc by Johnny</i> )
	<i>Douglas orch</i> )
F 10261 Feb 54	( <i>The Johnston Singers with Dickie Valentine</i> )
	'My arms, my heart,
my love'	
F 10264 Feb 54	( <i>with Suzi Miller</i> ) 'Bimbo'
F 10286 Apl 54	'I get so lonely / My love, my life, my own'
	( <i>acc by Johnny</i> )
	<i>Douglas orch</i> )
F 10287 Apl 54	( <i>with Dennis Lotis</i> ) 'Such a night'
F 10302 Apl 54	'The bandit' ( <i>acc by Johnny Douglas orch</i> )
	( <i>The Keynotes on reverse side</i> )
F 10326 Jun 54	'West of Zanzibar / Good luck' ( <i>acc by Johnny</i> )
	<i>Douglas orch</i> )
F 10328 Jun 54	( <i>with Suzi Miller</i> ) 'Canoodlin` rag /
	Huckleberry pie'
F 10331 Jun 54	( <i>The Johnston Singers with Bobbie Britton</i> )
	'A
girl! a girl!'	
F 10362 Aug 54	( <i>with Joan Regan</i> ) 'Wait for me darling'
F 10364 Aug 54	'Sh-boom / Crazy`bout ya baby'
F 10369 Sep 54	'No heart at all / Skokiaan' ( <i>acc by Johnny</i> )
	<i>Douglas orch</i> )
F 10389 Oct 54	( <i>with Suzi Miller</i> ) 'Tell me, tell me /
Happy	days and lonely nights' ( <i>acc by Johnny</i> )
	<i>Douglas orch</i> )
F 10401 Nov 54	'Papa loves mambo ( <i>with Duncan Campbell</i> ) /
	Mambo in the
moonlight'	( <i>acc by Ted</i> )
	<i>Heath Music</i> )
F 10404 Nov 54	( <i>with Lorræe Desmond</i> ) 'For better, for worse
	/ I can` t tell a waltz from
a tango'	
F 10414 Nov 54	'Join in and sing' (double sided medley)
F 10423 Dec 54	( <i>with Suzi Miller</i> ) 'Two step, side step'
F 10451 Jan 55	'Majorca / Heartbroken' ( <i>acc by Johnny Douglas orch</i> )
	( <i>with Suzi Miller</i> ) 'Tweedle-dee'
F 10475 Feb 55	'Hot potato mambo / The right to be wrong'
F 10490 Mar 55	'Hubble bubble ( <i>acc by Johnny Douglas orch</i> ) /
	Chee chee-oo chee
( <i>inst acc</i> )'	
F 10516 May55	( <i>with Lys Assia</i> ) 'Apples, peaches and cherries
	/ ( <i>Johnston Singers with L.A</i> )
Words of love'	
F 10526 May55	'Dreamboat / Jim, Johnny and Jonas' ( <i>inst acc</i> )
F 10533 May55	( <i>with Lorræe Desmond</i> ) 'Heartbroken'
F 10608 Sep 55	'Hernando`s hideaway / Hey there' ( <i>acc by Johnny Douglas orch</i> )

F 10635	Oct 55	(with Lys Assia) 'Arrivederci darling / I'll be waiting'
F 10636	Oct 55	'Join in and sing again' (double sided medley)
		(acc by the George Chisholm Sour-
		Note Six)
F 10721	Mar 56	'No other love / Flowers mean forgiveness'
F 10742	May 56	(with Joan Regan) 'I'd never leave you, baby'
F 10747	Jun 56	'How little we know / The street musician'
		(acc by Roland Shaw orch)
F 10781	Oct 56	'In the middle of the house (with Keynotes (?!))
		/ Stranded in the jungle'
F 10814	Nov 56	'Join in and sing No.3' (double sided medley)
		(acc by the George Chisholm Sour-
		Note Six)
F 10828	Dec 56	'A rose and a candy bar / Give her my love'
		(acc by Bob Sharples Music)
F 10860	Mar 57	'Heart / Whatever Lola wants'
F 10915	Jly 57	'Around the world' (acc by Eric Rogers orch)
		(part of Lord Taverners All Star Hit Parade record No.2)
F 10939	Sep 57	'Seven bar blues / I like music, you like music' (acc by Malcolm Lockyer orch)
F 10962	Nov 57	'Join in and sing No.4' (double sided medley)
F 10996	Mar 58	'A very precious love / Yours, yours, yours'
F 11021	May 58	'Little serenade / (with Jean) Scratch, scratch'
		(acc by Frank Barber orch)
F 11083	Nov 58	'Love is all we need / Clementine cha-cha'

# The Four JONES Boys

First noticed touring in the revue 'Eve Goes Gay' in 1954 they were then just three and none of them named Jones. Originally The Mell-O-Macs, Bernard Burgess, Johnnie Harrison and John Padley were later joined by Ron Robinson, all in their early twenties, becoming The Four Jones Boys, taking advantage of the song 'The whole town's talking about the Jones boy' as their signature tune. One of their first bookings as a quartet was a three month season at Doncaster Grand. From here on The Jones Boys never seemed to be short of work, whether it be on T.V. or stage, never quite the star turn, but always busy. During 1956 they played the summer season at Portsmouth Theatre Royal with comedy magician David Nixon and were later in the pantomime 'Robinson Crusoe' at Belfast Opera House. The following year it was summer at Blackpool North Pier in 'Show Time' with Tommy Cooper and Ruby Murray. Before the season was over Ruby and Bernard Burgess were engaged and, following what the papers called "a whirlwind romance", were married. Signed up by Decca The Jones Boys cut their first disc, 'When I let you go' backed by 'A real romance', in July 1955. Unfortunately this and

their other Decca sides were pleasant but not particularly memorable tunes, having no great impact on the buying public. Decca also used the Boys as backing group on four Annette Klooger sides. After spending most of 1957 in the recording wilderness they came back on the Columbia label, with several up-tempo sides reflecting the increasing rock influence of the time.

In 1959 Ruby Murray and The Jones Boys played another summer season together at Gt.Yarmouth Wellington Pier, but by the following year Burgess had left the group to join Ruby in a double act. He was replaced by Clem Ratcliffe from the Morton Fraser Harmonica Gang.

Keeping busy in variety plus service camp tours around Europe, the Boys suffered quite a setback when John Padley was severely hurt in a car accident in fog while returning from a concert at Carlisle on the night of Friday 9th October 1959. At the time they were negotiating an Australian tour, but all these plans had to go on hold while they carried on as a trio until John was back on the road in February 1960. The group were still touring in cabaret at home and abroad while playing summer season at the smaller resorts, at least into the 1970's.

Bernie Burgess gave up performing during the sixties, returning behind the scenes (he had started as a call-boy in Northampton, and worked his way up on that side of the business before becoming a performer) managing his wife Ruby and other artists. For a few years in the early seventies he also ran The Cresta Club at Solihull, West Midlands. When his marriage to Ruby ended in 1977 he continued his booking agency from home at Wootton in Northamptonshire, but I believe he now lives in Spain.

The Four Jones Boys Recordings  
DECCA

F 10568 Jly 55 'When I let you go / A real romance'  
F 10671 Dec 55 'Moments to remember / Sing-ing-ing'  
F 10717 Mar 56 'Tutti frutti / Are you satisfied' (acc by

Johnny

Douglas orch)

F 10733 May 56 (with Annette Klooger) 'The magic touch /

We'll

love again'  
F 10738 May 56 " " " 'Why do fools fall in

love /

Lovely one'  
F 10789 Oct 56 'Happiness Street / Someone to love' (acc by Harry

Roberts orch)

F 10829 Dec 56 'Priscilla / It isn't right' (acc by Malcolm

Lockyer orch)

COLUMBIA

DB 4046 Dec 57 'Cool baby / Rock-a-hula baby'  
DB 4170 Aug 58 'A certain smile / Kathy-o' (acc by Ken

Jones orch)

DB 4217 Nov 58 'The day the rains came / Hideaway' (acc by Eric

Jupp orch)

DB 4278 Apl 59 'Dream girl / Straight as an arrow' (acc by

Ken

Jones orch)

## Howard JONES

From the coal mining valleys of South Wales, dark good looking Howard was born on 7th September 1921 in the small village of Cilfynydd just north of Pontypridd. Son of a miner, Howard himself began work as a mining engineer, but already he was singing in his spare time with local dance bands.

The occasional broadcast led to a few bookings with name bands like Frank Weir, Stanley Black and Billy Ternent giving him a real taste of show-business, so when in 1945 Joe Loss offered him a full time job as vocalist with one of this country's leading dance bands he didn't need a second bidding.

Joining Joe's other singers Elizabeth Batey, Harry Kaye and Pat McCormack, Howard went straight in to a nationwide tour of variety theatres and ballroom seasons, and it wasn't long before his rich baritone vocals were being heard everywhere on radio and on many of the band's gramophone records.

Summer season were usually spent at the Villa Marina ballroom at Douglas on the Isle of Man and it was during the 1947 season that Howard met his wife-to-be, Lois Howarth, while he was lodging at her home, the Waterloo Hotel. They married during the 1948 season on Monday 21st June.

Howard spent ten busy years with the Loss band before leaving to team up with one of Joe's trumpet players, Reg Arnold, as a duo variety act. Billed as "The Original Jones Boy and the Play Boy" they toured successfully at home and abroad, including the 1956 summer season with Dave King at Blackpool Winter Gardens, followed by over six months in 'The Dave King Show' at the London Hippodrome. Overseas tours took them to Radio City Music Hall in New York where they worked alongside many top American stars.

Then tragedy struck when Reg Arnold became ill and died. With no dance bands left to return to, Howard considered giving up, but instead settled down in Yorkshire and became a popular cabaret act around the working men's clubs there.

At the time of writing, Howard now well into his seventies and described as "one of the nicest guys in show business", is still in good voice and happy to entertain at charity functions.

Howard Jones Recordings

H.M.V (with Joe Loss Orch)

BD 5900 Nov 45 'I'll always be with you / There! I've

said it again'

BD 5906 Nov 45 'No need for words'

BD 5911 Dec 45 'My old Hawaiian home'

BD 5915 Jan 46 'Soon it will be Sunday'

BD 5922 Mar 46 'Chickery chick'

BD 5923 Apl 46 'I'll buy that dream / I dream of you'

BD 5926 Apl 46 'Along the Navajo Trail / Let by-gones be

by-gones'

BD 5930 May 46 'Oh, what it seemed to be'

BD 5931 Jun 46 'Into each life some rain must fall / Seems like

old times'

BD 5834 Jly 46 'Laughing on the outside /

You can be sure

of me'  
 BD 5936 Aug 46 'Save a piece of wedding cake for me'  
 BD 5949 Nov 46 'Someday you`ll want me to want you'  
 BD 5950 Nov 46 'If I`m lucky / (with Elizabeth Batey)  
 I don`t know enough

about you'  
 BD 5953 Dec 46 'Sweetheart, we`ll never grow old'  
 BD 5954 Dec 46 'The old lamp-lighter / Three beautiful

words of love'  
 BD 5957 Jan 47 'Temptation'  
 BD 5958 Jan 47 'Ole buttermilk sky'  
 BD 5964 Feb 47 'Accordion'  
 BD 5965 Feb 47 'If I wasn`t in your dream last night,  
 dream again'  
 BD 5971 May 47 'The stars will remember'  
 BD 5972 May 47 'May I call you sweetheart?'  
 BD 5974 Jun 47 'People will say we`re in love'  
 BD 5975 Jun 47 'They say it`s wonderful'  
 BD 5977 Jly 47 'Heartaches'  
 BD 5978 Jly 47 'Among my souvenirs'  
 BD 5987 Nov 47 'Chi-baba, chi-baba / Peg o` my heart'  
 BD 5988 Nov 47 'My first love, my last love for always /  
 I wonder who`s kissing

her now'  
 BD 5990 Dec 47 'That`s my desire'  
 BD 5991 Dec 47 (with Elizabeth Batey) 'Anything you  
 can do'  
 BD 5994 Jan 48 'And Mimi / Turn over a new leaf'  
 BD 5997 Feb 48 'A tree in the meadow / The flower  
 seller'  
 BD 5998 Feb 48 'Misirlou'  
 BD 6002 Mar 48 'Bella bella Marie'  
 BD 6003 Mar 48 'When it`s evening'  
 BD 6004 Apl 48 'Reflections on the water / My girls an  
 Irish girl'  
 BD 6005 Apl 48 'Glen Echo'  
 BD 6007 May 48 'When you were sweet sixteen'  
 BD 6008 Jun 48 'Teresa / Laroo laroo Lilly Bolero'  
 BD 6012 Jly 48 'Down by the old mill stream'  
 BD 6013 Jly 48 'Lonesome Lane'  
 BD 6014 Aug 48 'The silver wedding waltz'  
 BD 6015 Aug 48 'Time may change / October twilight'  
 BD 6017 Sep 48 'Dance, ballerina dance'  
 BD 6018 Sep 48 (with Don Rivers) 'When you`re in love'  
 BD 6021 Oct 48 'Underneath the arches /  
 Hair of gold,

eyes of blue'  
 BD 6022 Oct 48 'You call everybody darling /  
 No orchids

for my lady'  
 BD 6025 Nov 48 'Souvenir de Paris / Love somebody  
 (with  
 Elizabeth Batey)  
 BD 6027 Dec 48 'The cuckoo waltz /  
 Anything I dream

is possible'  
 BD 6029 Jan 49 'Let us be sweethearts over again (with  
 Loss  
 Chords)

/ Bel ami'  
 BD 6030 Jan 49 'Say something sweet to your  
 sweetheart  
 (with  
 EB & LC)  
 BD 6032 Feb 49 'Maybe you`ll be there / Bluebird of  
 happiness

(both with LC)  
 BD 6033 Feb 49 'I never knew an angel told lies (with  
 LC)  
 BD 6036 Mar 49 'Far away places'  
 BD 6037 Mar 49 'The crystal gazer'  
 BD 6041 Apl 49 'Rosewood spinet'  
 BD 6042 Apl 49 'I love you so much it hurts'  
 BD 6043 May 49 'Powder your face with sunshine'  
 BD 6044 May 49 'Clopin clopant / (with David Griffiths)  
 Till all our dreams  
 come true'

BD 6047 Jun 49 'The wedding of Lilli Marlene / (with  
 Elizabeth Batey & Irene Miller)  
 Behind the clouds'  
 BD 6048 Jly 49 (with Elizabeth Batey) 'I do I do I do'  
 BD 6051 Sep 49 'My golden baby'  
 BD 6101 Jly 51 'Jezebel'  
 BD 6110 Oct 51 'Rosaline'  
 B 10287 Jun 52 'Be anything (but be mine)'  
 B 10322 Aug 52 'Dancing on the grapes / (with Rose  
 Brennan) I miss my  
 darlin`'  
 B 10359 Oct 52 'Luna rossa'  
 B 10378 Nov 52 'Forget-me-not'  
 B 10391 Dec 52 'Take care of yourself'  
 B 10405 Jan 53 'Now'  
 B 10427 Feb 53 'Cry my heart'  
 B 10448 Mar 53 'For evermore'  
 B 10480 Apl 53 'Kaw-liga'

#### PARLOPHONE (with Reggie Arnold)

R 4186 Jly 56 'The March hare / My dearest wish'  
 MSP6248 Jly 56 'The March hare / I`m a  
 sentimental one'

## Morgan 'Thunderclap' JONES

A Welsh born piano player in the Winifred Atwell 'other piano' style, Morgan arrived on the scene early in 1956 touring in variety, including a week at London`s Finsbury Park Empire during May in 'The Record Show' with Dennis Lotis, Billie Anthony, Malcolm Vaughan, The Kaye Sisters and Teddy Johnson and Pearl Carr. Later in the year he joined Tommy Steele on his first tour, arriving back at Finsbury Park Empire (Tommy`s first London variety appearance) for the first week of December.

Also something of a songwriter, with his partner Bill Crompton he wrote several including 'The House of Bamboo' recorded by Andy Williams. Oriole Records put his piano playing talents on to disc with some boogie numbers. After that the storm blew over and 'Thunderclap' apparently disappeared from view.

'Thunderclap' Jones Recordings

#### ORIOLE

CB 1320 Feb 56 'Hurricane boogie / The laughing rag'  
 CB 1328 Jly 56 'Sound barrier boogie / Ask for Joe'  
 CB 1387 Jly 57 'Parisian rhapsody / Stumbling'

## Dick JORDAN

Dick Jordan, a name that regularly appeared on the credits of radio shows like 'Easy Beat' and 'Sing it Again' during early sixties, also turns up on several Embassy releases including the 1959 song 'Here comes summer' that is claimed to have outsold the hit version by Jerry Keller. Don Duke another name on Embassy is also believed to have been Jordan.

Dick Jordan Recordings

#### EMBASSY

WB 352 Sep 59 'Here comes summer / Someone'  
 WB 358 Oct 59 'Mack the knife / Put your head on my  
 shoulder'  
 WB 360 Oct 59 'Travellin` light / Mr. Blue'  
 WB 381 Feb 60 'Misty / La mer'  
 WB 384 Mar 60 'Running bear / Let it be me'  
 WB 394 Apl 60 'Cathy`s clown / Don`t throw away

teardrops'

all those

## Juke Box Jury

A popular television show billed as "a disc programme with a difference", the difference being a panel of judges who gave their verdict on the latest pop records played on the show. Less of a pop show, its appeal lay more with the 30 to 50 year olds than teenagers, who expected it to be the replacement for 'Six Five Special', that it certainly wasn't. The records chosen for play had to have not yet made the charts and included a selection of virtually unknown names, alongside more familiar ones. Despite the chance of being voted a 'miss' there were no shortage of discs for producer Russell Turner to choose from, with over a hundred arriving from the recording companies each week. Exposure on this Saturday evening show could be the making of a new artist. Adam Faith's first success 'What do you want?' sold an estimated 42,000 copies the Monday after being played. Success or failure was registered by the chairman, with either a bell (hit), or a hooter (miss).

Officially the first 26 week series began on BBC TV at 7.30pm on Monday 1st June 1959, but a pilot show had already been tried out the previous 20th January the panel members being Alma Cogan, Frances Day, Pete Murray and Digby Wolfe, with David Jacobs in the chair. On the regular series 'Jury' members were initially Alma Cogan, Pete Murray, Gary Miller and a "typical teenager" Susan Stranks (who later went on to fame in Children's TV show 'Magpie').

On this first series the signature tune was 'Juke box fury' by Ossie Warlock and the Wizards (whoever they might have been!), but when the second series began in September 1959 it was the more familiar John Barry tune 'Hit and miss'.

Popularity of the programme had also decreed its return at the peak viewing Saturday evening slot in direct opposition to ITV's 'Boy Meets Girl'. Jury members changed over the weeks with the unlikely faces of Gilbert Harding, Eric Robinson and Eric Sykes among them, but chairman David Jacobs was a constant and competent anchor. On one mid-sixties show the panel consisted of the four Beatles. Much newspaper column inches was given over to the merits of J.B.J's jury and their qualification (or lack of) to judge popular music.

The programme lasted until December 1967, with a short revival hosted by Noel Edmonds in 1979 and another by Jools Holland ten years later.

## Eric JUPP

Eric, born in Brighton on 7th January 1922, learned piano as a child and formed his first band, writing his own arrangements, when he was only 15. Medically discharged from wartime service with the R.A.F. in 1945, he joined bandleader Ronnie Munro as pianist / arranger. During the late 1940's Eric worked with the bands of George Evans, Oscar Rabin, Ronnie Munro (again) and Ambrose, leaving the latter's Ciro Club band early in the fifties to freelance.

He did much arranging for Cyril Stapleton's B.B.C. Show Band and also arranged and led accompaniment on many Columbia recording sessions, often of the up-tempo kind, one such being the backing for the Ray Burns version of 'Mobile'. Leading his own orchestra, he recorded for the same label and also made regular broadcasts including the series 'In the Still of the Night' with singer Jean Campbell and 'Music for Sweethearts' that inspired a Columbia album of the same name.

In 1960 Eric went to Australia to work for the Australian Broadcasting Company forming his own radio and television orchestra. He appeared there on a long running television series 'The Magic of Music' and was still in great demand "down-under" as an arranger / conductor in the 1990's. He died at Launceston, Tasmania, just short of his 81<sup>st</sup> birthday, on 2<sup>nd</sup> January 2003.

Eric Jupp Orchestra Recordings

### COLUMBIA

DB 3378 Nov 53	'Jog trot / Doina voda'
DB 3405 Jan 54	'Footsteps in the fog / Oop dee ooh'
DB 3465 Apl 54	'Cat-walk / Rock, rock, rock'
DB 3522 Sep 54	'Skokiaan / They were doin' the mambo'
DB 3572 Jan 55	'Indian giver / Capitano'
DB 3599 Apl 55	'Mama / Darlin''
DB 3632 Jun 55	'Rhythm 'n' blues / Poppa Poppadopolis'
DB 3682 Oct 55	'Same old Saturday night / I want you to be my baby'
DB 3758 May 56	'Old comrades / Under the double eagle'
DB 3817 Sep 56	(Eric Jupp Pianostrings) 'Theme from East of Eden / When the lilac blooms again'
DB 3926 Apl 57	'Song of Lisbon / Tango on the march'
DB 4030 Nov 57	'Bleep! bleep! / Three-two-one-zero!'

~~~~~ K ~~~~~

Alan KANE

Alan was a drummer-vocalist who in 1951 was reported to have already worked in at least 38 bands during his 18 years (up to then) in the business. As a lad Alan sang in his local Synagogue choir, a rather daunting experience as his rabbi father was the choirmaster and a strict one at that. At family gatherings he and his sister Gloria were always expected to entertain their relatives with a song duet. When he was 17, together they entered a talent contest and the seed was sown for Arthur's (his real name was Arthur Keizelman - Alan Kane came a little later) show-business career. (The brother-sister act toured for a while on the ABC Cinema circuit in cine-variety with Al Kendall's Orchestra) Another incentive was the fact that his brother Harry was already playing violin in a music hall act.

Determined to break into the business Alan more or less taught himself to play drums from listening to the wireless and got a few bookings with local bands. It was only then he realised that perhaps he wasn't so good after all and, with

borrowed money, paid for some professional tuition. By day he was working as a silk salesman, but when his boss found out he was moonlighting around the dance halls and spending half the day sleeping on the job, he was understandably sacked.

Concentrating on the drums he found work with several small bands, often adding his vocal talent to that of his drumming. In fact he found that with his 'velvet voice' many leaders were more interested in him as a singer than as a drummer. Early in 1933 he joined Jan Ralfini's Band and a year later was with Harry Leader. When vocalist Al Bowlly (Alan's voice was often compared favourably to Bowlly's) left the Lew Stone Band in the summer of 1934 twenty-one year old Alan (this is when he changed his name - at Lew's suggestion) was fortunate to be engaged as replacement. With Lew Stone currently one of the top dance bands in Britain, Alan soon became something of a household name, especially when he began adding the vocal on several of Lew's records. Alan had already made a few recordings with Harry Leader's Band on the 7inch Eclipse label earlier in the year.

After about a year with Stone, Alan left to freelance, doing quite a lot of broadcast work, especially on the commercial stations. He had a spell with the Arthur Rosebery Orchestra, did some variety work and even fronted his own band, Alan Kane and his Radio Boys, around town.

In 1937 he once again stepped into a another great singer's shoes when he replaced Sam Browne with the Ambrose Orchestra. Resident at The Cafe de Paris in Piccadilly this was a prestige outfit with regular broadcasts, doing no harm to Alan's image. He was fast becoming a sought after vocalist. Bands he recorded and broadcast with over the following few years included Ronnie Munro, Billy Thorburn, Mantovani, Felix Mendelssohn, Geraldo, Joe Loss, The Blue Rockets, Maurice Winnick, Jay Wilbur, Arthur Young's Swingtette and many others.

Classed as unfit for military service due to his asthma, during the war years he worked for ENSA. He teamed up with his sister Gloria again as a singing duo that toured in variety and billed as 'Radio's Singing Sister and Brother' made several broadcasts on shows like 'Break For Music'. It was at this time he met and formed a long association with a young accordion player Eric Winstone. Joining Eric's band as vocalist Alan also played drums in the Roy Marsh Sextet, a group within the band.

As the war drew to a close Alan began a period as singer-drummer at several West End clubs. He worked with Chappie D'Amato at Hatchett's Restaurant and Nat Allen's Band at Ciro's Club. During the summer of 1949 he again joined his sister, as vocalists with Mantovani's Orchestra for the season at Butlin's Filey Camp.

Back in town Alan formed his own six piece, resident at Fischer's Restaurant, leading from the drum-kit. In 1950 he moved to a French bistro style tavern, The Au Bon Vivant Club in Wardour Street. Every Sunday during the summer his band travelled up to Butlin's at Clacton, giving Billy Ternent a day off (in fact Billy came to London for his regular Variety Bandbox broadcast).

In April 1951 Alan became the resident singing bandleader at The Cafe Anglais in

Leicester Square and this lasted until the club was closed by the receiver in 1954. He saw out much of the remaining fifties fronting the resident band at The Gargoyle Club in Soho, although most summers he took a band into one of the Butlin Camps.

Club and holiday season work kept Alan busy right through until the eighties. Even then he didn't give up singing, visiting old person's homes and doing much for charity. He died on 22nd August 1996 aged 82.

Almost all of Alan's recordings were pre-1945 but he did make a few afterwards.

Alan Kane Recordings (*not complete*)

| | | |
|----------|--------|---|
| REX | | (with Jay Wilbur Band) |
| 10187 | Aug 43 | 'I'm thinking tonight of my blue eyes /
They'll all be coming back
bye and bye' |
| COLUMBIA | | (with Lou Preager Orch) |
| FB 3183 | Feb 46 | 'My heart is dancing with you / Nancy
with the
laughing
face' |
| DECCA | | |
| F 9010 | Nov 48 | (with Doreen Stephens) 'All by yourself
in the
moonlight / The
two of us' |
| F 9282 | Dec 49 | (with Mantovani Orch) 'Wonderful
illusion' |
| F 9291 | Feb 50 | " 'Dreaming' |

Kathie KAY

Singer Kathie Kay, well known to TV viewers of the late 50's and 60's as "The Fireside Girl" and thought of as a Scots lass, was in fact born at Gainsborough, Lincolnshire and was only Scottish by marriage.

First appearing on the stage at the age of four Kathie, then known as Connie Wood, had toured in variety with Harry Lauder, broadcast on radio and been in films before she was eighteen years of age.

She gave all this up when she married Archie McCulloch and settled down to be just a housewife in Glasgow. Archie was a popular newspaper columnist and sports commentator (speedway and curling). and host of a "how to do it" TV show called 'It's Easy When You Know How'.

By the mid-1950's, now with a young family, Kathie was persuaded to return to show business, which she did only on condition it wouldn't keep her away from home. In May 1955 Polygon Records issued her 'All my life / I'll be home' but by the end of the year Kathie had signed up with E.M.I. for what was to be a long association, first on the H.M.V. label and later on Columbia. None of her recordings ever made the charts, she wasn't that kind of singer. Her's were the records you were still playing long after the chart hits had been forgotten.

Kathie began making T.V. appearances for the Scottish Region, on shows like 'Highland Fling' and in September 1955 began a Radio Luxemburg series with the Jimmy Shand Band. Over the next

few years she became nationally known, making regular TV appearances, including a series with Peter Yorke and his Orchestra.

By 1957 there had been a number of her very own shows like 'A Date With Kathie Kay' and 'The Fireside Girl'. She regularly made the flight from Glasgow to London and back the same day, for she still insisted she would rather give up show business than her family life. The few variety appearances she made had to be within driving distance of Glasgow.

By the close of the fifties Kathie had become a popular member of the Billy Cotton Band Shows. They often duetted together and made a Columbia LP titled 'Bill and Kate'. By the late sixties, with her family growing up, Kathie began working on Mediterranean cruise ships.

Kathie died aged 86, on 15th March 2005.

Kathie Kay Recordings

POLYGON

P 1168 May 55 'All my life / I'll be there' (*acc by Laurie Johnson*)
H.M.V.

POP126 Nov 55 'Suddenly there's a valley / Teddy bear'
POP159 Jan 56 'Dreams can tell a lie / Jimmy unknown'
POP167 Feb 56 'There is somebody waiting for me / Old Scotch mother'
POP220 Jun 56 'Bonnie Scotland / The wee hoose 'mang the heather'
POP265 Oct 56 'A house with love in it / To be sure'
POP315 Mar 57 'From the first hello to the last goodbye / Every day is mother's day' (*acc by Frank*)

Cordell orch)
POP352 May 57 'We will make love / Wind in the willows'
POP385 Sep 57 'Tammy / Away from you' (*acc by Jackie*)

Brown orch)
POP410 Nov 57 'My last love / Be content' (*acc by Johnny*)

Gregory orch)
POP485 May 58 'The secret of happiness / Summer is a-coming in' (*with Mike Sammes*)
Singers acc by Frank

Cordell orch)
POP498 Jun 58 'Hillside in Scotland / Tomorrow is my birthday'
POP625 May 59 'Goodbye Jimmy, goodbye / Come home to Loch Lomond and me'
POP878 61 'In the wee small hours of the morning / Come home, my darling'

COLUMBIA (*all with Billy Cotton*)

DB 4641 61 'It had to be you / Broken toys'
DB 4843 62 'Opposites'
DB 4896 62 'Someone nice like you / 'Till tomorrow'
DB 7019 63 'Half-a-sixpence'

The KAYE Sisters

In 1954 three ex-chorus girls were brought together by Carmen Kaye to form a vocal trio called 'The Three Kayes'. All around twenty years of age, they were Carol Lindsay from Oldham, Sheila Jones from London and Shirley 'Shan' Palmer from Hull. Adopting a distinctive close harmony style, they all had identical blonde cropped fringe hairstyles (cut in a Soho men's barber shop) and wore sequined multi skirted dresses.

In the summer of 1955 now billed as The Three Kaye Sisters the trio were touring in variety with The Harry Lester Hayseeds Show, appearing in London at the Chelsea Palace Theatre in August. Almost twelve months on and following an appearance on television's 'In Town Tonight' the girls had caught Val Parnell's eye and he booked them for two weeks at the London Palladium from 30th April 1956. Appearing on a bill with Billy Daniels, Lita Roza, Eve Boswell, Dennis Lotis, Howard Jones and Teddy Johnson and Pearl Carr they were certainly in good company.

H.M.V Records also took notice and in May issued The Three Kayes recording of 'Ivory tower', already a US top ten hit for both Cathy Carr and Gale Storm, backed by 'Mister cuckoo'. By the first week of June 'Ivory tower' had reached No.20 on the NME chart, no doubt helping to bring in the crowds on their first summer season with the venue, Ramsgate's Granville Theatre.

Back on the road in the autumn, the girls began a long association with Max Bygraves, joining him on a nationwide variety tour, that by June 1957 had taken them back to the Palladium and into the show 'We're Having a Ball' that starred Max with Joan Regan.. During the show's run the trio appeared on The Royal Variety Performance in November, on a bill topped by Mario Lanza.

In October 1957, now on the Philips label, The Kayes teamed up with Frankie Vaughan for the comedy number 'Gotta have something in the bank, Frank' that became a Top Ten hit, as did another number with Frankie, 'Come softly to me' in June 1959. Another Kaye Sisters recording to make the Top Ten was their version of the Anita Bryant US hit 'Paper roses', in 1960 (probably their most successful disc, spending 14 weeks on the NME Top Thirty).

In December 1957 'We're Having a Ball' moved from London to Manchester's Opera House for the winter season, but the following April The Kaye Sisters were back at The Palladium on the support bill to American Jerry Lewis (without Dean Martin) and The Marino Marini Quartet. The girls spent the 1958 summer in 'Light up the Town' at the Blackpool Hippodrome, with Winifred Atwell, Michael Holliday and comics Jo Baker and Jack Douglas.

Carol, the eldest of the trio, had quite an eventful year, in July she married comedian Len Young who had given the group much encouragement and was acting as manager, then later in November she hurt her arm in a car accident and had to appear on stage with it in a sling.

As well as variety the girls did a lot of television, with several appearances on Jack Jackson's show, plus 'Sunday Night at the London Palladium with Max Bygraves, 'The Frankie Vaughan Show' and were the first guests on David Hughes 'Make Mine Music' series.

After 'Light up the Town' the Kayes came down country to the Coventry Theatre, for six weeks in the halls 21st Birthday Show that also included David Whitfield, Jimmy Wheeler and The Three Monarchs.

A season in cabaret at London's Colony Restaurant in December was immortalized by a six track Philips EP 'Kayes at the Colony' recorded with Felix King and his Colony orchestra.

On 30th March 1959 The Kaye Sisters began another London Palladium season, opening in 'Startime' with Frankie Vaughan, the trio arriving on stage via the theatre's famous revolving stage. 'Startime' ran until June, when the girls joined Harry Secombe and Harry Worth, touring in the show 'Large as Life' during the summer.

The Kaye Sisters were playing regular summer seasons through till the late seventies and were back on the road in the early nineties doing their Andrews Sisters impersonations in Glenn Miller tribute shows. One change in the line up occurred in the late sixties when Sheila Jones left to be replaced by a young lady I only know as Gillian. She was on their 1973 Pye LP produced by Max Bygraves.

Carol Lindsay, who worked under the stage name Carol Kaye, during the eighties turned to acting and appeared in 'Coronation Street', 'Albion Market', 'The Bill', 'Heartbeat' and 'Doctors'. She died from cancer aged 76 in September 2006.

The Kaye Sisters Recordings

H.M.V. (acc by Tony Osborne orch)

POP209 May56 'Ivory tower / Mister cuckoo'
POP251 Sep 56 'Lay down your arms / First row balcony'

PHILIPS (acc on most by Wally Stott orch)

PB 705 Jun 57 'Dark moon / The ricky tick song'
PB 751 Oct 57 (with Frankie Vaughan) 'Gotta have something in the bank,
Frank / Single'
PB 752 Nov 57 'Alone / Shake me I rattle'
PB 778 Jan 58 'Love me forever / Handed down'
PB 806 Mar 58 'Are you ready, Freddy? / The pansy'
PB 832 May 58 'Stroll me / Torero'
PB 877 Nov 58 'Calla calla / Oho aha'
PB 892 Jan 59 'Deeply devoted / Jerri-Lee'
PB 913 Mar 59 (with Frankie Vaughan) 'Come softly to me /
Say something sweet to your
sweetheart'
PB 925 May 59 'Goodbye Jimmy, goodbye /
Dancing with my
shadow'
PB 970 Nov 59 'True love, true love / Too young to marry'
PB 1024 Jun 60 'Paper roses / If only you'd be mine'
PB 1088 Dec 60 'Come to me / A whole lot of lovin''
BF 1156 61 'I just wanna be with you /
Palma de
Majorca'
BF 1189 61 'Little soldier / Mistletoe kisses'
BF 1208 61 'If only tomorrow / Mistakes'
326541 62 'We won't say goodbye / Seven roses'
326569 63 'Big wide world / I'm forever blowing

bubbles'
BF 1273 63 'Nine girls out of ten girls /
I forgot more than you'll
ever know'
BF 1468 66 'I should never know / Life goes on'
PYE
7N45284 73 'If I could write a song /
Boogie woogie
bugle boy'
7N45453 75 'Beat me daddy eight to the bar /
Smile
smile smile'

Cab KAYE

A singing, dancing, multi instrumentalist and occasional bandleader, Cab Kaye (real name Kwamleh Augustus Quaye) during the forties and fifties had a somewhat varied career. Born London September 1921 the son of Ghanaian bandleader Mope Desmond, his mother Doris had been a music-hall singer.

Cab joined Billy Cotton as page-boy vocalist soon after leaving school in 1935, staying 18 months. His big-number in the bands stage show was a version of the song 'Shine'.

Then came a spell working around West End clubs before spending almost three years with Ivor Kirchin's band on the Mecca circuit. Cab then went off to Canada for a three month booking in Montreal and on return to London joined Ken Johnson's band at the Cafe de Paris.

The early years of the war were spent in the Merchant Navy, but he was torpedoed and discharged in 1942. After a few months with Harry Parry he formed his own outfit taking up residency at The Orchard Club, where he stayed 2½ years. Soon after the war had ended he spent over a year abroad, three months in the Far East with 'Jiver' Hutchinson followed by a long cabaret tour on the Continent. Back in Britain in 1947 Cab worked as vocalist with the Tito Burns Sextet touring in variety, where his impersonation of The Ink Spots was reported as the hit of the show.

In August 1948 he formed his own eight piece session band that he called The Ministers of Swing. Both Ronnie Scott and Johnny Dankworth featured in this band on some London concerts with Dankworth doing most of the arrangements. After leaving Burns, Cab's touring band, The Cabinettes, played a short season at a dance hall in Croydon before beginning a six month residency on 18th October 1948, at the West Bromwich Adelphi Ballroom. This Cab followed with a tour of one night stand and dance hall bookings that included six weeks early 1949 at Nottingham's Astoria ballroom. Personnel were Cab on electric guitar and vocals with Tommy Pollard accordion and vibes, Ronnie Bell piano, Len Bush bass and Flash Winstone drums. Vocalist was Mona Baptiste from Trinidad.

In June 1949 The Cabinettes opened for a season at London's Stork Room and when this booking came to an end Cab reverted to solo vocalising, spending the winter months with Paul Fenoulhet and his Orchestra. Although Cab's speciality was the hop type rhythm number, he could also sing a sentimental ballad when required.

Early in 1950 The Cabinettes were back on the road for a Continental tour. They played seasons at Rotterdam Parkzicht Club, The Hollywood Club in Amsterdam and The Odeon, Basle. Touring with them was singer Theresa Desmond, Cab's wife. Back in Britain, they had a short spell at Edinburgh's West End Restaurant before taking up residency at Carroll's Club in Mayfair. Next couple of years was spent mainly touring with various small groups.

During July 1953 he led the band that backed Billy Daniels on several UK concerts, but in August Cab announced he was giving up band-leading claiming "running a jazz group just isn't a money making proposition". He teamed up with dancer Lucille Woods and billed as 'Two Brown Birds of Rhythm' toured in variety, starting with a week at Oldham Empire. By November he had reverted to a solo act, still on the road in the revue 'Memories of Jolson'.

By 1955 Cab was again fronting a new band, an all coloured outfit that mainly worked around the smaller dance halls and made the occasional venture across the channel. Following a familiar pattern it wasn't long before he'd changed direction once again and this time it was towards the Eric Delaney Band where he replaced Derrick Francis as vocalist.

After about a year with Delaney, Cab had a short season as pianist entertainer at The Omar Khayam Club in London's Gerrard Street, but in January 1958 was on the move again, this time with a quintet aboard the touring 'Six Five Stage Show', alongside The John Barry Seven and The Dallas Boys. The Quintet appeared on BBC TV's '6-5 Special' on 1st March 1958.

By 1960 the Quintet had become a Sextet with a completely new line up. The former had been a beat group but the new Sextet was a true jazz band that played around the Greater London jazz clubs. Cab could also often be found as vocalist with another jazz outfit, The Humphrey Lyttleton Band, and together they cut a Columbia L.P 'Humph Meets Cab'.

On 22nd June 1961 Cab made one of his rare broadcasts on 'Jazz Club', this time with a Quartet comprising himself on piano with Dave Goldberg guitar, Les Dawson drums and Coleridge Goode bass.

But things were about to take their greatest change of direction yet. For some time Cab had been a part time official at the Ghana High Commission and in late 1961 moved to that country to take up the position of Entertainments Director to the Ghanaian Government. He threw a farewell party in Ronnie Scott's Club during August.

Cab returned to Britain in the seventies and played clubs all across Europe for most of the rest of his life. He died on 12th March 2000, aged 78. He made a just few vocal records on the Esquire label.

ESQUIRE

10-032 Aug 49 (with Jazz at the Town Hall Ensemble)
"That's my desire /

You're a viper'

10-046 50 (with Keith Bird group)

'How high

the moon'

(with Gerry Moore Trio)

5-061 Apl 52 'Everything I have is yours /
Don't never stop

lookin`'

5-065 Jun 52 'If I could hold you / Hypnotised'
(with Norman Burns Quintet)

5-069 Aug 52 'Night and day / Oh lady be good'

5-079 Nov 52 'Pennies from heaven / More than you
know'

Dinah KAYE

A Scott from Glasgow Dinah joined Harry Parry and his Sextet in 1944 as vocalist and appeared with him on and off during the remaining forties. During 1947 she joined Harry on his regular Friday night airing from the Potomac Club and also broadcast with Cyril Stapleton from Fischers Restaurant every Tuesday. Dinah appeared in cabaret at West End clubs and sang with several other bands including Edmundo Ros, Leslie Douglas and Nat Allen.

During the early fifties Dinah was singing with the Wally Rockett Band at London's Celebrite Club, while broadcasting regularly with Freddy Randall's Band. She was also on air every Monday in the series 'The Tuneful Twenties' and could often be heard on 'Band Call'.

Dinah played a lot of dates on the Continent, especially Holland and Germany. In July 1953 she joined Billy Daniels on his UK tour and contacts made then enabled her to make a working visit to the States later in the year. So well was she received over there the visit lasted six years and it was October 1959 before she appeared in Britain again, doing mainly cabaret around the clubs.

During the early sixties Dinah's became a regular voice on radio's 'Saturday Club' and 'Easy Beat' programmes, although record companies neglected her. She was really more a jazz singer than pop artist, preferring to stick with the 'standards'. In July 1962 she represented Britain at the International Popular Song Festival held in Poland singing Acker Bilk's 'Stranger on the shore'. In 1963 Dinah joined the Tubby Hayes Quartet on a Southern TV series, introduced by Steve Race, titled 'How to Enjoy Jazz without Really Trying'. She also resumed her Continental travelling and broadcast in Germany with Kurt Edelhagen and his Orchestra.

Back in Britain in October 1963, after a seven week booking in Tel Aviv, she remarked that with so many English people about it was just like the Manchester of the east.

Dinah Kaye Recordings

PARLOPHONE

(with Harry Parry Sextet)

R 2957 Jan 45 'Don't you know I care'

R 2976 Sep 45 'I'll remember April'

R 3187 Mar 49 'Blues are brewin`'

R 3497 Mar 52 (with Tuneful Twenties Orch led by
Tolchard

Evans)

'Singing in the rain'

DECCA

F 10087 Feb 53 (with Edmundo Ros orch) 'My jealous
eyes'

F 10138 Jly 53 'Just another polka (with the
Stargazers) /

Almost always' (acc by Johnny

Douglas orch)

F 10171 Oct 53 'Mr. Taptoe / Part of your heart'
 F 10188 Nov 53 'I'd rather take my time / Highland boogie'

US RCA 'X' Label

0005 54 'False hearted lover / Strike a match'
 0074 54 'Butterscotch mop / When are you coming

home Joe'

Marion KEENE

Marion Davison from West Hartlepool, as a youngster, had always been ready to entertain her neighbours with her singing and tap dancing. Slim dark and very attractive, before she left school she was singing with Benny Nelson's band at the local Queen's Ice Rink. Marion was still only 15 when she saw the Oscar Rabin Band playing at Sunderland and asked for an audition. As luck would have it singer Annabel Lee was leaving and it wasn't long before Marion took her place. That was in 1948 and for the next three years, with her name shortened to Davis, Marion sang with the Oscar Rabin Band. In October 1951 she left to join Eric Winstone's Orchestra, replacing Julie Dawn and a couple of years later had a spell with the Jack Parnell Band.

During these years Marion met and eventually married tenor sax player Ronnie Keene, although in the very early fifties she has been very friendly with and romantically linked to singer Dickie Valentine.

In 1956 Marion, now using her married name, decided the time was right to go solo and with her good looks soon became a familiar face on our television screen. During July and August she was resident vocalist on BBC TV's 'Jimmy Wheeler Show' and in October was reported as "a delightful singer who will go far" when she was singing regularly on TV's 'Norman Wisdom Show'. During the sixties she appeared with such stars as Dave King, Ted Ray, Dickie Henderson and Bob Hope.

In August 1956 Marion made her cabaret debut at London's Embassy Club, a venue she returned to several times. By 1957 husband Ronnie had formed his own band and Marion often appeared with them on stage and radio. That year she did a season in cabaret at the Colony Restaurant and made numerous TV appearances.

As Marion Davis she recorded with Oscar Rabin and Eric Winstone and later as Marion Keene made two solo discs on H.M.V. She featured on the 1958 RCA LP (RD27143) recording of 'Rose Marie along with Julie Andrews. Throughout the remaining fifties and sixties Marion continued to be a popular cabaret and television performer.

Marion Davis / Keene Recordings

PARLOPHONE (Marion Davis with Oscar Rabin Band)

F 2344 Mar 49 'A little bird told me'
 F 2369 Jly 49 'Put your shoes on Lucy'
 F 2400 Feb 50 (with Marjorie Daw) 'Jealous heart'

F 2404 Mar 50 'Why not now (with Dennis Hale) / Don't cry Joe'
 F 2435 Dec 50 (with Marjorie Daw) 'Have I told you lately that I

love you'
 F 2455 Apl 51 " 'Listenin' to the green grass grow'

NIXA (Marion Davis with Eric Winstone Orch)

NY 7742 'Turn back the hands of time (with The Stagecoachers) / Easy come,

easy go (with

Franklyn Boyd)

NY 7743 Mar 52 'I don't care'

H.M.V. (Marion Keene)

POP 203 Apl 56 'Fortune teller / A dangerous age'
 POP 375 Jly 57 "In the middle of an island / It's not for me

to say' (acc by Frank

Cordell orch)

Ronnie KEENE

Ronnie, born Worthing, was playing piano by the age of six. During army service he learned to play the tenor- saxophone and, following his demob joined the band of Smilin' Johnnie Smith at Nottingham's Victoria ballroom. In February 1949 he moved over to the towns Astoria ballroom joining the new Ken Mackintosh Band.

In late 1956, having also served in the ranks of the Jack Parnell, Eric Winstone and Nat Temple outfits, Ronnie formed his own band, the style something of a mixture between Ted Heath and Billy Cotton.

The band's radio debut was on 16th April 1957 with vocals from wife Marion, and they first appeared on television in 'Come Dancing' on 29th April live from Tottenham Royal Ballroom, where they were currently resident. The band also featured in the 1957 Frankie Vaughan film 'These Dangerous Years'.

The Ronnie Keene Band continued through the 50's, 60's and 70's mainly as a dance band, with residencies at various ballrooms around the country including the Welling Embassy for several years in the late fifties. For a while Ronnie ran his own dance hall the Ronnie Keene Ballroom at Barnehurst, Kent. During 1963 they were in London at the Lyceum in The Strand and later in the decade had a spell at Cardiff's Top Rank Ballroom. The band also made several broadcasts on programmes like 'Music While You Work' and 'Saturday Club'. They don't appear to have made any records.

Barry KENT

Formally known as Rene Soutereau, Barry was born in London, son of a French father and English mother. Following service in the R.A.F, in 1948 Barry, aged 22 but reported as "looking much younger", won Eric Winstone's nationwide Search for a Vocal Star contest. He was currently singing with west London outfit The Modernaires around his home district of Hayes. Appearances with Tito Burns and his Music followed and on

18th March 1949 he made his first broadcast on 'The Music Box' with another newcomer Bob Gibson and his Orchestra. Later in the year Barry joined the George Evans Orchestra as vocalist alongside Judy Dean.

Next came a spell in cabaret around the London clubs, but for the summer of 1951 Barry travelled north to join George Crow and his Blue Mariners at Scarborough Spa Ballroom for the season. More club work, then Barry toured for almost a year with the Harry Roy Band.

By the mid-fifties he had moved into musical comedy and in 1957 was playing in 'Harmony Close' at The Lyric Theatre, Hammersmith and then 'Damn Yankees' at the Colliseum. This he followed with 'Where's Charley' at The Palace Theatre with Norman Wisdom. The 1960's found him resident at the home of the musical, Drury Lane Theatre, playing leading roles in 'Camelot' and 'Mame', the latter with legendary Hollywood star Ginger Rogers.

Other shows to have benefited from his fine voice and good looks include 'The Merry Widow' and 'The Ballad of Dr. Crippen'. On radio he had a regular Friday morning series 'Barry Kent Sings' and was also guest on shows like 'Those Were the Days', 'With a Smile and a Song', 'Melody Time', 'Showtime', 'Broadway to Piccadilly' and 'Soundstage'. On several of these vocalist Doreen Hume partnered him.

Summer seasons, cabaret and musical theatre kept Barry busy through till the 1970's, but by the close of that decade he had decided to retire from professional singing. He took a job with the Dunlop Tyre Company, moving to their offices in South Africa. In 1996, still a resident of Botswana, Barry made a nostalgic return to London, re-living his show-business years with friends at a 'Memory Lane' party night.

Although often heard on radio, the record companies overlooked him and his appearance on disc is restricted to a number of original cast albums. Although in 1974 he did get a whole LP to himself, 'Beautiful Songs from Beautiful Shows', and most certainly beautifully sung.

Bill KENT

In 1958 this 16 year old former choir boy from Maidstone, Kent was given his chance of fame by Decca Records, who released two discs. Discovered by Paul Lincoln, owner of the Two I's coffee bar, Bill had been singing rock and roll in local clubs for some time. Obviously trying to change his luck by changing his name he had already been known as Dave Carroll, Bobby Hart and David Kingsman. Which, if any, was his real name is not reported, but it was Dick Rowe at Decca who gave him his latest one.

On Monday 27th January 1958 he made his variety debut at Middlesbrough Empire, on a bill with the Chas. McDevitt Group. In March, following Terry Dene's spot of bother with the law, Bill was brought in to front The Dene Aces and fulfil Terry's outstanding bookings.

It appears that the new name was little more successful than the others, as Decca dropped him and he disappeared back into obscurity.

Bill Kent Recordings

DECCA

F 10975 Jan 58 'The prettiest girl in the world / Hasty words'

F 10997 Mar 58 'Oo-oh, I'm falling in love again / In love'

(acc by Eric Rogers

orch)

The KEN-TONES

Ken Flower, a Welshman, was only a fifteen year old when, during the mid-forties, he began his show business career touring as pianist on a Carroll Levis talent show. After just a few years he had to put ambition 'on hold' while he was entertained at His Majesty's pleasure, doing National Service. Duty done and back on the road with Levis, it wasn't long before one of the show's contestants caught his eye. She was soprano Celia Wright from Scotland, who had also been an unknown in the business since leaving school. So impressed was Ken that he married her.

By the early fifties, Ken and Celia, working as a double act, were using the same rehearsal rooms as two other young hopefuls, Leslie Want, a singer-dancer from Grimsby, and Irishman Vincent O'Hagen, who had once been a member of Stefani's Silver Songsters alongside Ronnie Ronalde. The four found themselves sharing a mutual interest and under Ken Flower's lead, formed the Ken-Tones vocal quartet.

Small bookings at first led to a contract with the Tommy Morgan Show and a six week summer season at Glasgow Pavilion in 1952. Radio programmes like 'Workers Playtime' and the occasional regional TV show introduced them to a wider audience. December 1952 found them in the Sandy Powell panto 'Mother Goose' at Aston Hippodrome. Celia was principal girl, Ken the show's musical director, while the other two members of the group shared the parts of Demon King, the goose and the cow. A further summer for Tommy Morgan was followed by panto at Swindon Empire.

In May 1954 the Ken-Tones were a great hit on their first visit to London's variety circuit. Summer season that year was 'Off The Record' at Blackpool Queens theatre, supporting the man with the golden trumpet Eddie Calvert, along with comedian Nat Jackley and the Waltzing Waters "a water spectacle in waltztime"! In November the whole show transferred to London's West End, at the Victoria Palace. This they followed with almost a year touring in the 'Max Wall Show'.

Having appeared on a 'Blackpool Night' broadcast with Eve Boswell, she later asked for them as backing on her recording of 'More than ever', and consequently in April 1955 their own Parlophone single, coupling the Johnny Brandon hit 'Tomorrow' with 'The water tumbler tune', was released. Over the next eighteen months several more discs followed, although none made much impact with the public.

By now the group were a very busy act, appearing on numerous radio and television variety shows, while touring constantly as support to top-of-the-bill artists including Donald Peers, Nat Jackley and Tommy Steele. The group sang over the title credits of the 1956 Anna Neagle tear-jerker film 'My Teenage Daughter' and appeared in the 1958 film version of the TV series

'Six-Five Special'. During 1958 they were on Paul Anka's U.K. tour and later that year joined Cyril Stapleton and his Showband on a 15 week ballroom tour.

Early in 1959, following seven weeks in the Middle East entertaining servicemen, the group was chosen as vocal content on the latest Crazy Gang show, 'The Clown Jewels', that opened at Victoria Palace Theatre on 5th March, taking them neatly through to the end of the decade. Being regulars at Victoria Palace, it wasn't surprising they were included on the Royal Command Performance there in May 1960. After 'The Clown Jewels' The Ken-Tones followed up with 'Young At Heart' billed as The Crazy Gang's last show. What happened to them after that I've not yet discovered.

The Ken-Tones Recordings

PARLOPHONE

R 3899 Jly 54 (*with Eve Boswell*) 'More than ever'
 R 4013 Apl 55 'Tomorrow / The water tumbler tune' (*acc by Ron Goodwin*)
orch
 R 4022 May 55 (*with Tony Mansell*) 'I dreamed about tomorrow last night'
 R 4095 Nov 55 'It just happened to happen to me / Toyland holiday'
 R 4163 Apl 56 'Get with it / In Port Afrique' (*acc by Ron Goodwin*)
orch
 R 4245 Nov 56 (*with Benny Lee*) 'Rock 'n' rollin' Santa Claus / Life was made for livin''
 R 4257 Jan 57 'I saw Esau / Yaller, yaller gold'

The KEYNOTES

Throughout the fifties decade The Keynotes vocal group were some of the best known voices on radio. Despite a number of personnel changes, the standard maintained was always high because members were all accomplished solo artists able to read music and keep to the strict discipline of radio work. At all times they were ably led by Johnnie Johnston.

The Keynotes began life early in 1948 when the BBC asked Johnnie, who had worked with them over several years, if he would form a close harmony group to provide the vocal introduction for a new radio series 'Take it From Here', that was to star Jimmy Edwards, Dick Bentley and Joy Nichols.

The original team that sang on the first T.I.F.H. show broadcast 12th March 1948 were Johnnie plus Alan Dean, Irene King and Terry Devon. Both male members had previously been with the Song Pedlars group.

Decca Records soon saw the potential of the new group and signed them up. Initially used mainly in a supporting role, as vocal refrain with the Primo Scala Accordion Band (released in America on the London label, at least four made it into their top sales charts during 1949) and backing Decca artists like Sam Browne, Anne Shelton and Benny Lee. Later many of their solo recordings became big sellers, including 'Silver Dollar' in 1950 and 'A Dime and a Dollar' in 1954.

On 9th May 1948 the public had their first chance to see the Keynotes, in a charity concert at Feldman's Swing Club. 1948 also saw them in the comedy ghost story film 'Melody in the Dark'. They went on to make several television appearances, including a musical comedy 'Lady Luck' with Patricia Dare. As well as T.I.F.H they were on radio in 'Band Parade' and a weekly Sunday series 'Melody Time' with The Geraldo Orchestra. There was also a Radio Luxembourg Christmas Special broadcast Boxing Day 1948.

In October 1948 Terry Devon left the group to marry bandleader Tito Burns and was for a short while replaced by Cliff Adams (soon to become one of the Stargazers) but he gave way in February 1949 to Pearl Carr, restoring the balance of two boys, two girls.

For their first solo recording 'Pretty Sue / Pink Parasol' in November 1948 the four were augmented to five with the additional voice of Don Emsley.

On radio during 1949 they added a new variety series, set in an imaginary club and titled 'Gala Night at the Rhubarb Room', the show also featured Petula Clark, the Sid Phillips Band and home from his desert island, Roy Plomley as Master of Ceremonies. Melody Maker readers voted The Keynotes "top vocal group" in their 1949 dance band poll, coming way ahead of the Kordites and Stargazers who tied for second place.

Early in 1950 Alan Dean left the group to pursue a solo career and in his place came ex-Geraldo trombonist-singer Harry 'Miff' King (no relation to Irene). Later Pearl Carr left to team up with future husband Teddy Johnson and was replaced for a while by Joyce Frazer.

Other than their numerous Decca records most of their output was on radio, shows like 'Sing it Again' with Patti Lewis and Franklyn Boyd, the Dance Music Festivals from the Royal Albert Hall, 'Our Kind of Music' with Julie Dawn and the Bill McGuffie All Stars, plus on Radio Luxembourg a 26 week series 'The Wisk Half Hour' with Gracie Fields and 'Show Time from the London Palladium'. On T.V. they were on early pop shows like Jack Payne's 'Off the Record'.

By 1954 both Irene and Joyce had left and the new team consisted of Johnnie Johnston, Miff King, Eddie Lester and Frank Holmes (who on their own recorded as the Johnston Brothers) plus chirpy Scottish lass Jean Campbell.

It's not surprising they were voted Britain's top vocal group on more than one occasion, but as the 50's began to fade, groups like the Keynotes who relied on ballads and fun numbers began to be ignored by record companies who were falling over themselves to sign up the new rock and roll artists, and soon they, like the decade, became just a pleasant memory.

The Keynotes Recordings

DECCA

F 8872 Apl 48 (*with Sam Browne*) 'Heartbreaker' (*acc by Primo Scala band*)
 F 8889 Jly 48 (*with Denny Dennis*) 'I'd give a million tomorrows'
 F 8924 Jly 48 (*with the Harry Roy band*)

| | | | | | | | | | |
|-----------------|-----|----|----------------------------------|-----------------------------------|-----------------------|-----|----|--|------------------------------------|
| | | | | 'The darktown | me / | | | | The story of the |
| strutters ball' | | | | | lovebird' | | | | |
| F 8925 | Jly | 48 | (with Primo Scala) | 'Hometown / Side | F 9179 | Jly | 49 | (with Joy Nichols) | 'Great guns' |
| by side' | | | | | F 9204 | Aug | 49 | (with Prima Scala) | 'Who were you with |
| F 8951 | Aug | 48 | (with Anne Shelton) | 'The woody | | | | | last night / There's a lovely lake |
| woodpecker' | | | | | in Loveland' | | | | |
| F 8953 | Aug | 48 | (with Benny Lee) | 'Rambling rose / | F 9212 | Sep | 49 | (with Joy Nichols & Benny Lee) | 'The |
| | | | | I'm saying | frogzee | | | | and the flyzee / The merry-go- |
| goodbye to you' | | | | | round polka' | | | | |
| F 8954 | Aug | 48 | (with Primo Scala) | 'Underneath the | F 9218 | Sep | 49 | (with Denny Dennis) | 'My golden baby' |
| arches / | | | | | F 9220 | Oct | 49 | " " | 'I'll always love you' |
| | | | | I want | F 9234 | Oct | 49 | (with Joy Nichols) | 'A dreamer's holiday |
| some money' | | | | | / | | | | Lovers lane has everything' (acc |
| F 8963 | Sep | 48 | (with Anne Shelton & Sam Browne) | | by | | | | |
| 'The law is | | | | comin' for ya Paw / Say something | | | | | Nat |
| sweet to | | | | | Temple orch) | | | | |
| | | | | your | F 9270 | Nov | 49 | (with Primo Scala) | 'Snowy white snow |
| sweetheart' | | | | | and | | | | jingle bells / If you knock on |
| F 8964 | Sep | 48 | (with Anne Shelton) | 'Time out for | any door' | | | | |
| tears' | | | | | F 9280 | Nov | 49 | (with Joy Nichols) | 'Lingering down the |
| F 8983 | Oct | 48 | (with Primo Scala) | 'Jingle bells / | lane' | | | | (acc by Nat |
| | | | | The | Temple orch) | | | | |
| mistletoe kiss' | | | | | F 9285 | Jan | 50 | (with Benny Lee) | 'Talking to horses' |
| F 8998 | Nov | 48 | (with Sam Browne) | 'Ah! but it happens' | F 9327 | Jan | 50 | (with Anne Shelton) | 'Without that |
| (acc by | | | | | certain thing' | | | | |
| | | | | Stanley | F 9328 | Jan | 50 | (with Benny Lee) | 'Don't hang around / |
| Black Orch) | | | | | Stampeed' (acc by Nat | | | | |
| F 9011 | Nov | 48 | (with Primo Scala) | 'Ain't it grand to be | Temple orch) | | | | |
| | | | | blooming well dead / | F 9341 | Feb | 50 | (with Primo Scala) | 'Out of a clear blue |
| Wheezy Anna' | | | | | sky / | | | | |
| F 9047 | Dec | 48 | " " | 'Then I'll be happy / | Bright eyes' | | | | |
| | | | | That | F 9362 | Mar | 50 | " " | 'Why should the rich |
| certain party' | | | | | man | | | | have it all / I love |
| F 9052 | Dec | 48 | " " | 'Show me the way to go | the grave- | | | | |
| home | | | | / | | | | | digger's |
| Dreaming' | | | | | daughter' | | | | |
| F 9056 | Jan | 49 | (with Anne Shelton) | 'Johnny get your | F 9387 | Apl | 50 | (with Benny Lee) | 'Sunshine cake / |
| girl' | | | | | Wilhelmina' | | | | |
| F 9068 | Jan | 49 | (with Benny Lee) | 'Say it isn't so' | F 9388 | Apl | 50 | " " | 'Waiting for the Robert E |
| F 9073 | Jan | 49 | (with Primo Scala) | 'Powder your face | Lee | | | | / Pin |
| with | | | | | | | | | |
| | | | | sunshine / | stripped pants' | | | | |
| Moor beer' | | | | | F 9389 | Apl | 50 | 'Six times a week, twice on Sunday / | |
| F 9077 | Jan | 49 | 'A pink parasol / Pretty Sue' | | | | | The policeman's holiday' (acc | |
| F 9079 | Feb | 49 | (with Denny Dennis) | 'Need I say' | by | | | | Malcolm Lockyer |
| F 9089 | Feb | 49 | (with Primo Scala) | 'Swinging down the | Quartet) | | | | |
| lane / | | | | | F 9405 | May | 50 | (with Gracie Fields) | 'I'd've baked a |
| | | | | There's nothing to do in | cake / | | | | Lock stock |
| sleepville' | | | | | and barrel' | | | | |
| F 9102 | Mar | 49 | (with Anne Shelton) | 'Put your shoes on | F 9423 | May | 50 | (with Benny Lee) | 'A load of hay / |
| Lucy' | | | | | Happy times' | | | | |
| F 9105 | Mar | 49 | (with Joy Nichols & Benny Lee) | 'Ah tra | F 9425 | Jun | 50 | " " | 'Please park your pistols |
| la la la' | | | | | / | | | | Oh you sweet one' |
| F 9106 | Mar | 49 | (with Benny Lee) | 'Drifting' | (acc by | | | | |
| F 9107 | Mar | 49 | (with Denny Dennis) | 'Blue shadows on | Temple orch) | | | | |
| the trail' | | | | | F 9453 | Jly | 50 | (with Primo Scala) | 'Hey neighbour / |
| F 9126 | May | 49 | (with Benny Lee) | 'Red roses for a blue | The | | | | |
| lady / | | | | | hayride polka' | | | | |
| | | | | Down in Mexico' (acc by Nat | F 9478 | Sep | 50 | 'When that harvest moon is shining / | |
| Temple orch) | | | | | Norah' | | | | (acc by Ricardo Pasquale at the |
| F 9133 | May | 49 | (with Primo Scala) | 'I've got a lovely | barrel organ) | | | | |
| bunch of | | | | coconuts / The echo | F 9485 | Sep | 50 | (with Harry Roy Band) | 'He'd have to |
| told me a lie' | | | | | get under, | | | | get out and get under (with |
| F 9139 | May | 49 | " " | 'The windmill song / | Johnny Green) | | | | |
| | | | | In a | F 9488 | Nov | 50 | 'Silver dollar / Ashes of roses' (acc by | |
| shady nook' | | | | | | | | | |
| F 9152 | Jun | 49 | " " | 'The village band / | | | | | |
| | | | | Jolly | | | | | |
| brothers' | | | | | | | | | |
| F 9161 | Jun | 49 | (with Benny Lee) | 'You're gonna miss | | | | | |
| my kisses | | | | | | | | | |
| | | | | / You | | | | | |
| should know' | | | | | | | | | |
| F 9162 | Jun | 49 | (with Joy Nichols & Benny Lee) | | | | | | |
| | | | | I do I do I do / | | | | | |
| Aw c'mon' | | | | | | | | | |
| F 9177 | Jly | 49 | (with Joy Nichols & Benny Lee) | 'Look at | | | | | |

Nat

Temple orch)

F 9489 Nov 50 (with Benny Lee) /My baby told me that she

loves me'

F 9497 Nov 50 (with Primo Scala) 'The memory of a waltz /

Clap

hands polka'

F 9502 Nov 50 'The teddy bear`s picnic / The dicky bird hop'

F 9503 Nov 50 (with Primo Scala) 'Village of Christmas pie /

Rudolph the red nosed

reindeer'

F 9543 Nov 50 " " 'Smile, smile, smile / Will you

weep for me' F 9580 Dec 50 " "

'Medley No.7 (two parts)'

F 9589 Jan 51 " " 'Whisper while you waltz /

Love

me forever'

F 9650 Apl 51 " " 'Mockin` bird hill / The

Saturday waltz'

F 9744 Aug 51 (with Winifred Atwell) 'The coffee pot song'

F 9746 Sep 51 'Make believe / The keeper'

F 9850 Feb 52 (with Anne Shelton) 'Ay Marie'

F 10185 Oct 53 'Chicka boom / The golden years'

F 10193 Oct 53 (with Joan Regan) 'Merry-go-round and swings'

(acc by the

Squadronnaires)

F 10203 Nov 53 (with Mickey Maguire) 'I saw mommy kissing

Santa Claus / The little

fir tree'

F 10288 Apl 54 (with Bobbie Britton) 'Wanted / Lost'

F 10300 Apl 54 (with Joan Regan & Dickie Valentine)

'Cleo and

me-o / Pine tree pine

over me'

F 10302 Apl 54 'A dime and a dollar' (acc by Johnny Douglas

orch) (Johnston Bros

on reverse)

F 10397 Oct 54 (with Joan Regan) 'This ole house'

F 10423 Dec 54 (with Suzi Miller)

'I'll hang my heart on a

Christmas tree'

F 10643 Nov 55 'Steam heat / Relax-ay-voo'

F 10684 Feb 56 (with Dave King) 'Memories are made of this'

F 10693 Feb 56 'Scotland the brave / Lewis bridal song'

(acc by Bob

Sharples Music)

F 10720 Mar 56 (with Dave King) 'You can`t be true to two /

A little bit independent'

(acc by

Rolans

Shaw orch)

F 10741 May 56 (with Dave King) 'The birds and the bees /

Hotta

chocolotta'

F 10745 Jun 56 'Let`s go steady / Chincerinchee'

F 10781 Oct 56 (with The Johnston Brothers!)

'In the middle of

the house'

ORIOLE

CB 1043 Apl 51 (with Issy Bonn) 'Good luck, good health, God

bless you / I still

love you'

Johnny KIDD

During his short career Johnny, with his Pirates, was one of the most significant figures on the early British beat scene. New Musical Express described them as "the only authentic British rock act".

Born Frederick Heath on 23rd December 1939 at Willesdon, North London, by the late fifties he had drifted in and out of several labouring jobs while leading his semi-pro comedy skiffle group The Five Nutters. Writing much of the material himself, he struggled to find a music publisher willing to take any of his songs.

Eventually H.M.V. Records gave him the chance to record them himself, with his self-penned 'Please don`t touch' out in January 1959. Having a cast in one eye he often wore an eye-patch on stage to hide it, and coupled with some black leather gear and a cutlas a new name of Johnny Kidd and the Pirates seemed appropriate.

'Please don`t touch' was originally intended as the 'B' side of the record, but following some air-plays and plugs on TV from producer Jack Good, it crept onto the bottom of the NME Top Thirty early in June 1959. At the time the hit-parade was still being topped by the gentle strains of Presley`s 'A fool such as I' and Darin`s 'Dream Lover', so the rasping sounds of Johnny and the Pirates echoing off the disc - they were one of the first groups to use an echo chamber in their stage act - didn`t go down too well with some record buyers. Still they were being noticed and started making regular appearances on radio`s 'Saturday Club'.

Although packaged as a beat singer, Johnny was just as happy, perhaps more happy, to sing ballads and his next disc 'If you were the only girl in the world' reflected this, enjoying good sales in America. It was the Pirates fourth single, Shakin` all over', another Kidd composition, that finally hit the target, more or less making number one (depending on which chart you followed). There were a few more hits, 'I'll never get over you' being the only other top-ten entry.

Johnny and the Pirates toured on mainly one-night-stands and made the occasional TV appearance, but it all came to a tragic end when he was killed in a car accident at Bury, Lancashire on 7th October 1966, survived by his bride of less than a year, Jean.

Johnny Kidd & Pirates Recordings
H.M.V.

POP 615 Jan 59 'Please don`t touch / Growl'

POP 674 Nov 59 'If you were the only girl in the world / Feelin`'

POP 698 60 'You got what it takes / Longin` lips'

POP 753 60 'Shakin` all over / Yes sir, that`s my baby'

POP 790 60 'Restless / Magic of love'

POP 853 61 'Lina Lu / Let`s talk about us'

POP 919 61 'Please don`t bring me down / So what'

POP 978 61 'Hurry on back to love / I want that'

POP 1088 62 'A shot of rhythm and blues / I can tell'

POP 1173 63 'I'll never get over you / Then I got everything'

POP 1228 63 'Hungry for love / Ecstasy'

POP 1269 64 'Always and forever / Dr.

Feelgood'

| | | |
|-----------------|----|--------------------------------------|
| POP 1309 | 64 | 'Jealous girl / Shop around' |
| POP 1353 | 64 | 'Whole lotta woman / Your |
| cheatin` heart' | | |
| POP 1397 | 65 | 'Don`t make the same mistake that |
| I did / | | |
| | | The birds |
| and the bees' | | |
| POP 1424 | 65 | 'Shakin` all over / Gotta travel on' |
| POP 1520 | 66 | 'I hate getting up in the morning / |
| | | It`s got |
| to be you' | | |
| POP 1559 | 66 | 'Send for that girl / The fool' |

Dave KING

Described by Eric Rogers, who conducted the London Palladium Orchestra for over three years, as "the most self assured artist he had ever worked with - he always called me boy". That was certainly the style of comedian cum ballad singer Dave King, he simply radiated self confidence, enabling him not only to become a big star here in Britain but also to conquer the much tougher American show-bizz scene.

It was during 1954 when people began to notice him, but that`s not to say he was an overnight success story. Dave, born David Kingshott on 23rd June 1929 at Twickenham, just south west of London, had started in the business about ten years earlier working as a comedy stooge. He spent many years playing washboard and generally fooling about as a member of Morton Fraser`s Harmonica Gang. During the late forties he spent a couple of years in the R.A.F on National Service, afterwards returning to Morton Fraser.

By 1953 he had branched out with a solo comedy act playing the bottom of bill slot around variety theatres. In January 1954 he was at The Metropolitan in London`s Edgware Road on a bill topped by Billy Cotton and his 'Wakey Wakey' Band Show. The Metropolitan was one of the 'palaces' of variety, a place to be noticed and Dave with his already faultless delivery was noticed by top agent Joe Collins. In April he made his television debut on 'Music Hall', was back on the show in June, and less than a year later was presenting the 'new acts' series 'Show-case'.

On the variety stage Dave`s name had been steadily working its way up the bill posters, heading towards the top and he reached that point when he was chosen to fill the shoes of the great comic Tony Hancock at London`s Adelphi Theatre. Tony was starring in the show 'Talk of the Town', but health problems forced him to pull out and Dave took over on Monday 9th May 1955. So well was he received by the audience that even when Hancock returned in June, Dave remained in the show.

Although primarily a patter comedian, Dave`s pleasant voice and handling of a popular song didn`t go un-noticed by record producers and in October 1955 Parlophone issued his version of 'Sweet Kentucky Rose' backed with 'You should know', two slow ballads that got good reviews and enjoyed quite good sales. Surprisingly Parlophone didn`t take advantage and it was left open for Decca to sign Dave up for a long line of very listenable recordings. The very first of these, 'Memories are made of this', took him straight into the charts. Even though Dean Martin repeated his US success taking the song to No.1

here as well, Dave`s version put up an excellent fight only just trailing him at No.5. No longer just a comic, Dave King the pop star had arrived. His next disc 'You can`t be true to two' had no opposition when it reached No.11 in May.

Following his great success in 'Talk of the Town' Dave was honoured with an appearance on November`s Royal Variety Performance at The Victoria Palace, making a big hit on a bill that also featured Johnnie Ray. Dave closed 1955 in 'Aladdin' at Chiswick Empire. The following April he made his first appearance at The London Palladium, starring for two weeks with Joan Regan, and in June opened at Blackpool Winter Gardens Pavilion in 'The Dave King Show' with singer Shani Wallis, comedian Rex 'Mrs.Shufflewick' Jameson and trumpet and song duo Howard Jones and Reggie Arnold.

After the summer run the show transferred to the London Hippodrome with a record breaking run that took them through till May 1957, while on BBC Television 'The Dave King Show' was regular viewing for many on Saturday evenings. Other TV exposure included several appearances on 'The Jack Jackson Show' and on the last Sunday of the year 'Sunday Night at the London Palladium', sharing top honours with American singer Diahann Carroll.

While continuing to be a big name in Britain - his regular 'Saturday Spectacular' now came from the commercial TV network - Dave King had his sights set on greater things across the Atlantic and early in 1959 was over there dipping his toe in the water with a spot on 'The Perry Como Show' (shown over here on Friday 17th April). This resulted in him becoming one of the few British stars ever to be given their own US TV show, a 13 week Kraft Music Hall series, seen coast to coast by an estimated weekly audience of 40 million. Reviews were very favourable with the New York Tribune saying "he has an impish humour and is a singer with better than average voice".

Back home in October, a flying visit to complete another 'Saturday Spectacular', there were many rumours of Hollywood offers and it seemed he would be deflecting across the water for good, but little happened. He made further visits to the States doing TV and personal appearances, but the sixties for Dave King was a change of direction of a different kind, into straight acting. One of his early dramatic parts was in 'The Machine Calls It Murder' for ATV on Sunday 25th June 1961, and he also played the Cary Grant role in a production of 'Arsenic and Old Lace'.

He didn`t give up comedy and song altogether and while his popular series continued on ATV, Dave spent a lot of time doing cabaret in the States and at home. 1970 found him in pantomime again, with Barbara Windsor at the Norwich Theatre Royal in 'Cinderella'. He toured in the play 'Doctor in the House' with Jill Browne from TV`s 'Emergency Ward 10'.

Dave continued to turn up on our TV screens playing character parts in countless series from 'The Sweeney' to 'Heartbeat'. He appeared in films including the 1980 IRA melodrama 'The Long Good Friday' starring Bob Hoskins and was in Dennis Potters 'Pennies from Heaven'. During the late seventies he played Bernard Lane in

'Coronation Street' and returned in the nineties as Clifford Duckworth.

Dave had another North American connection, a great interest in Red Indian tribes; his house in Dorking was named The Reservation with a room dedicated to his collection of tomahawks, shrunken heads etc. Dave and his wife (ex-dancer Jean Hart who he married in March 1955) named their two daughters Cheyenne and Kiowa. Even their dog was called Geronimo and the cat Cochise.

He died at the age of 72 on 17th April 2002, survived by his two daughters.

Dave King Recordings

PARLOPHONE

R 4073 Oct 55 'Sweet Kentucky Rose / You should know'

DECCA (acc by Roland Shaw orch except where shown)

F 10684 Feb 56 'Memories are made of this (with The Keynotes)

/ I've changed my mind a

thousand times'

F 10720 Mar 56 'You can't be true to two / A little bit independent' (with the Keynotes)

F 10741 May 56 'The birds and the bees / Hotta chocolotta'

(with The

Keynotes)

F 10752 Jun 56 'No other love' (part of Lord Taverners All Star Hit

Parade record)

F 10791 Oct 56 'Christmas and you / You make nice'

F 10865 Mar 57 'Love is a golden ring /

If your heart

dosen't dance'

F 10910 Jly 57 'Red shutters / With all my heart'

F 10947 Oct 57 'Shake me I rattle / Chances are'

F 10973 Jan 58 'The story of my life / I'll buy you a star'

F 11012 Apl 58 'There's only one of you / I suddenly' (both acc by Johnny

Douglas orch)

F 11061 Oct 58 'The story (acc by Malcolm Lockyer orch /

Home (acc by Johnny

Douglas orch)'

(complete Decca singles issued on a Vocalion CD in 2003)

PYE INTERNATIONAL

7N25032 Aug 59 'High hopes / Night and day' (acc by Vic

Schoen Orch)

PYE

7N15283 Aug 60 'Many a wonderful moment / Goody goody'

PYE INTERNATIONAL

7N25076 Apl 61 'Young in love / C'est la vie, c'est l'amour'

(acc by Bill Shepherd

Orch)

Felix KING

Pianist Felix was one of that select group of band-leaders who, throughout the thirties, forties and fifties, kept society toes tapping around London's sophisticated West End night spots.

Born in Brighton on 27th March 1912 he formed his first professional band when only nineteen, taking up residency at the Gargoyle Club. Felix spent time playing in other London outfits, including about a year with the newly formed Victor Silvester Orchestra, appearing on their first records made in August 1935. He also worked for the Associated British film company, played in the bands of Carroll Gibbons, Jack Jackson, Sidney Lipton and Lew Stone, and for two years was piano accompanist to Jack Buchanan.

The close of the 1930's found Felix fronting a sixteen piece at the exclusive Sporting Club in Monte Carlo, but the outbreak of war was to intervene and he spent the next six years in service with the Royal Air Force.

On demob he returned to leading in the South of France, but in 1947 was back in London's West End with an orchestra at the Nightingale Club in Berkeley Square. Soon his music was heard on radio and a year later the orchestra made their first recording on the Decca label. Vocalists were Diana Coupland and Charles Granville. In December 1948 Felix left the Nightingale to replace Billy Munn's Band at the Orchid Room, where he signed 21 year old Maurice Allen as vocalist.

While at the Nightingale Club he wrote a piece of music to use as signature tune titled 'The night and the nightingale', that he continued to use after leaving that venue and finally put on to disc in 1950.

While airing regularly with his orchestra on programmes like 'Break For Music', 'On the Sweeter Side' and 'Music While You Work' (over a hundred during his career), Felix also featured solo on the likes of 'Piano Playtime'. A natural broadcaster with his well spoken deep voice, he also introduced other music programmes and presented 'Housewives Choice'.

In July 1950 he appeared on television playing a Hoagy Carmichael type character in the play 'Frankie and Johnnie' singing to his own piano accompaniment. Starring in this traditional story were Marion Harris and Robert Beatty. The production was repeated (live again) in July 1953. Felix often appeared solo on stage and radio. His orchestra also enhanced the long running Radio Luxembourg series 'Pin Up Princess for a Day'.

When Paul Adam's Mayfair Music left the Colony Restaurant (also in Berkeley Square) in August 1950, Felix moved in to what was to be his professional home for the next nine years. His nine piece outfit, that included guitarist-vocalist Don Emsley, made several broadcasts from the Colony and, augmented with a string section, began a series of early morning programmes on the Home Service.

In June 1959, the band was reduced to a quintet and Felix made his last move to Quaglino's Restaurant, where Tommy Watt had previously been resident. By now his recording output had all but dried up, but on radio he was as popular as ever and he continued to broadcast his distinctive listenable music throughout the noisy sixties. He even made a long player for Fontana in 1967.

Felix, who when not working was an avid World traveller, died aged 70 on 13th June 1982.

Felix King Orchestra Recordings
DECCA

| | | | |
|--------|--------|--|---|
| F 8949 | Aug 48 | 'Dream girl / Encore cherie' | |
| F 8966 | Sep 48 | 'That`s you / Myself and I | (both v. Dick James) |
| F 8967 | Sep 48 | 'The song of the gondolier / You belong to | someone else (both v. D.James) |
| F 8978 | Oct 48 | 'It only happens when I dance with you / | |
| F 8995 | Nov 48 | (with Reggie Goff) 'So tired / Say it every day' | |
| F 8997 | Nov 48 | (with Reggie Goff) 'Dream of Olwen | |
| F 9017 | Nov 48 | (piano solo with rhythm) 'Dancing in the dark / | Love |
| F 9035 | Nov 48 | 'What do I have to do / Love somebody' | |
| F 9227 | Oct 49 | (with Dick James) 'Someone like you / | Why |
| F 9468 | Jly 50 | 'Once in a while / Bewitched' | |
| F 9480 | Oct 50 | 'My silent love / Bueno samba' | |
| F 9621 | Mar 51 | 'I`ll always love you / | The night and the nightingale' |
| F 9737 | Sep 51 | 'Easy come, easy go (v. Felix King) / What a | cute little hat (v. F K & Diana Coupland) |
| F 9773 | Oct 51 | 'It takes no time to fall in love / | Ordinary people (both v. Pearl Carr) |
| F 9783 | Oct 51 | 'Hangin` around with you (v. The Stargazers) / | Over and over' |
| F 9824 | Jan 52 | 'And so to bed / Love me a little' | |
| F 9848 | Feb 52 | 'Flirtation waltz / Shadow waltz' | |

H.M.V.

| | | |
|---------|--------|---|
| B 10761 | Nov 54 | (with Alma Cogan) 'This ole house / Skokiaan' |
|---------|--------|---|

The KING Brothers

Mike, Tony and Denis were the sons of well known amateur Manchester musician Bill King, so it`s not surprising they were introduced to music at an early age. All the lads were proficient on musical instruments, which they used to good effect backing their vocal renditions of popular songs.

First to take to the boards was Denis, the youngest, when he was only six. Now living in Hornchurch, Essex, with dad`s encouragement he played banjo on a children's matinee at the local Odeon. Taking up piano he made several more public appearances and with Mike now alongside on guitar they began entering talent contests as a duo. By the time they made their first TV appearance, in 1953, Tony was there on bass completing the trio. That first TV appearance is usually credited as being the talent show 'Shop Window' in September, but the trio had already been seen on Max Bygraves TV series 'A Good Idea Son' on Saturday 10th May 1953. Max had spotted them on a Sunday charity concert and signed them for his show. At the time Dennis was

only 13, with brother Tony 16 and Mike 17. Following their TV appearance with Max, the lads were booked for variety, playing a week each during August at the Brixton Empress and The Metropolitan in Edgware Road. In 1954 billed as "Britain`s Youngest Musical Trio" and hailed as the television sensation of 1953, they did more variety and club work and a summer season at Southport.

From Monday 14 March 1955 they were booked for six weeks at London`s Windmill Theatre, doing six shows a day. All good training for what became a well polished outfit. In May they began a fortnightly series, 'Sugar and Spice, on Children's Television. Come April 1956 and still all under 21 years of age, they made their debut appearance at the London Palladium, two weeks supporting Howard Keel, and in October they were at The Prince of Wales Theatre with Billy Daniels. In between there had been a summer show at Weymouth`s Alexandra Theatre with comics Bill Maynard and Billy 'It`s a long way to Dorset' Burden.

Surprisingly, with all this activity, it took until March 1957 before anyone put The King Brothers on to disc. Finally it was newcomer (and very short lived) Conquest Records who took the plunge. With little promotion hardly anybody noticed, except perhaps Parlophone, who used them to cover the Hilltoppers hit 'Marianne'. Well received, but not a huge success, it was their second Parlophone release 'A white sport coat', written and taken almost to the top in America by Marty Robbins, which put The King Brothers on the musical map. Not really expected to fare any better than 'Marianne' it took everyone by surprise, entering the New Musical Express Top Thirty at the beginning of June, it was still there in early November having reached a high point of No.6. The only real opposition came from Terry Dene. By mid-August 'In the middle of an island' had joined it, stayed 13 weeks but only managed to make No.19. 'Wake up little Susie', made famous by The Everly Brothers, had a three week stab at No.22 in December.

Now "big news", the Brothers were never off the TV screen, and not just children's TV either. There were several appearances on 'Show Band Parade', 'The Jimmy Wheeler Show, 'The Frankie Vaughan Show' (they also did a variety tour and four weeks at London`s Palace Theatre with Frankie) and 'The Jack Jackson Show' while on 22nd September 1957 there was 'Sunday Night at the London Palladium'. In the 1957 NME readers` poll they were voted Top Vocal Group, knocking off The Stargazers who had held the top position for several years.

On tour they used an estate car (still referred to as a shooting brake) that once belonged to King George VI (a car fit for a King!). They did a lot of touring billed as "Britain`s Rock and Roll Kids", although their act was more 'middle of the road'. Summer seasons took them to Blackpool`s North Pier in 1958 ('Show Time' with Joan Regan, Edmund Hockridge, David Nixon, Reg Varney and Billy Dainty), Great Yarmouth`s Wellington Pier in 1959 ('The Big Show' with much the same bill as previous year minus Ted Hockridge), Brighton in 1960 ('Let`s Be Happy' with Frankie Vaughan, Roy Castle and Tommy Cooper - Denis was given a surprise 21st birthday party on 25th July by rest

of the cast).

Unlike many of their contemporaries The King Brothers didn't go in for pantomime, instead most winters they appeared in a holiday variety show, 'The Frankie Vaughan Show' at Southampton Gaumont in 1958, Glasgow Empire in 1959 and 'The Christmas Show' back at Southampton Gaumont in 1960, with Ivor Emmanuel and Patricia Bredin. Other notable bookings of the fifties included a long run in 'Startime' at the London Palladium, from March until June 1959.

On record the trio had further successes with 'Put a light in the window' in 1958, but then nothing until their biggest hit chartwise 'Standing on the corner' made No.4 in May 1960 (on the record industry 'Music Week' chart - although NME only put it at No.6). Other sixties hits were 'Mais oui', 'Doll house' and their final chart listing '76 Trombones' in March 1961.

They were back at The Palladium in May 1961, with Harry Secombe, Marion Ryan, Roy Castle and Eddie Calvert, in the early summer show 'Let Yourself Go'. Although still voted Britain's top vocal group by the Melody Maker (The Dallas Boys were 2nd and The Polka Dots 3rd), rock 'n' roll was taking over and The King Brothers had never considered themselves a rocking group so, slowly disillusioned by the changing trends in music, by the close of the sixties they had virtually disappeared from view.

Denis King continued in the profession becoming quite a successful composer of TV theme music. He partnered Maureen Lipman at London's Fortune Theatre during 1988 in 'Re-Joyce' an adaptation of the songs of Joyce Grenfell. Now in the nineties he is often to be found fronting big bands and recording.

The King Brothers Recordings

CONQUEST (*acc on both by Geoff Love Orch*)

CP 104 Jan 57 'The cradle rock / Crazy little palace'
CP 107 Mar 57 'Heart / Steamboat railroad'

PARLOPHONE (*acc on most by Geoff Love orch*)

R 4288 Mar 57 'Marianne / Little by little'
R 4310 May 57 'A white sports coat (and a pink carnation) /

Minne-Minnehaha (*with the*

singers)
R 4338 Jly 57 'In the middle of an island / Rockin' shoes'

R 4356 Sep 57 (*with Jim Dale and The Vipers Skiffle Group*)
"Top Ten Special

medley'
R 4367 Nov 57 'Wake up little Susie / Winter wonderland'
R 4389 Jan 58 'Put a light in the window / Miss Otis regrets'
R 4410 Mar 58 'Hand me down my walking cane / 6-5 jive'
R 4438 May 58 'Moonlight and roses / Torero'
R 4469 Sep 58 'Sitting in a tree house / Father Time'
R 4513 Jan 59 'Thank heaven for little girls / Leaning on a

lamp-post' (*with Rita*

Williams Singers)

R 4554 May 59 'Hop, skip and jump / Civilization'
R 4577 Sep 59 'Makin' love / Caribbean'

R 4639 Apl 60 'Standing on the corner / The waiter and

the porter and the

upstairs maid'

R 4672 Jly 60 'Mais oui / Gotta feeling'

R 4715 Nov 60 'Doll house / Si si si'

R 4737 Feb 61 'Seventy-six trombones / I like everybody'

R 4778 May 61 'Goodbye little darlin' / Tuxedo Junction'

R 4825 Oct 61 'The next train out of town / Sabre dance'

R 4861 Jan 62 'The language of love / Go tell her for me'

R 4887 62 'Oh! what a fool I've been / King size twist'

R 4926 62 'Everybody back to our place / Don't fly away

flamingo'

R 4947 62 'Nicola / Way down the mountain'

R 5006 63 'No more kisses / One one ticket'

PYE

7N15540 Jly 63 'I've got that feeling once again / One

boy too late'

7N15589 Nov 63 'The rainbow's end / Anyone else'

ORIOLE

CB 1978 Nov 64 'Real live girls / Everytime it rains'

C.B.S.

201801 65 'Mister Sandman / I want to know'

202030 66 'Remember when / Everytime I see you'

202227 66 'Peculiar / Jo Jo'

PAGE ONE

POF23009 66 'Symphony for Susan / My time'

POF23033 67 'Some of these days / My mammy'

POF23047 67 'My mother's eyes / I'm old fashioned'

Kathy KIRBY

Certainly a big star of the sixties, Kathy took her first step on the ladder of success during the mid-fifties when the once great Ambrose Orchestra (already in its decline) was resident at her local palais in Ilford, Essex. A high spirited teenager, encouraged by her friends, she asked if she could sing with the band. Always on the lookout for new talent, Bert Ambrose agreed and was more than impressed with her somewhat husky voice. Nor did he fail to notice this young redhead had the kind of looks that later led one reviewer to describe her as "looking like Marilyn Monroe incarnate".

The eldest of three children, she was born Kathy O'Rourke at Ilford Essex on 20th October 1938. (*some reports say 1940*) Always starry eyed, by the time she reached her teens she had already made up her mind she was going to be a star.

Having convinced Ambrose she had that certain something, in 1956 Kathy joined Ann Haven and Kim Bennett in the vocal department of the Ambrose Orchestra, working dance halls around the country. From the very beginning he began building her into a high profile artist, giving her the limelight whenever possible. From June 1957 he secured her a three month solo booking

at Madrid's sophisticated Florida Park Restaurant. Back in the U.K. and still under Amy's direction Kathy gained experience not just with his band, but also sang with Nat Allen and did a six month season during 1959 at one of London's top ballrooms, the Strand Lyceum, singing alongside Tony Mansell and Rikki Henderson with the Denny Boyce Band.

In August 1959 she made her solo cabaret debut in this country at the Astor Club and by now Bert Ambrose had given up band-leading to channel his total effort into managing Kathy's career. A man over forty years her senior he was more than a manager or father figure, becoming her complete mentor. Almost everything she did he decided, the songs she sang, the way she sang them, the way she looked (her bright moist lipstick) in fact he rarely left her side accompanying her to every engagement.

Kathy's first record came in 1960 on the Pye label, but her first chart hit didn't arrive until a few years later when she had moved to Decca. 'Dance on', a vocal version of the Shadows earlier No.1 hit, reached No.11 on the New Musical Express chart during September 1963. Three months later, 'Secret love', her up-tempo revival of Doris Day's 1954 song and her most successful disc, made No.3. Success with another oldie revival followed when her 'Let me go lover' went to No.16 at the end of March 1964. Kathy had two more Hit Parade entries, 'You're the one' later in 1964 and 'I belong', with which she came second on the 1965 Eurovision Song Contest.

The sixties was definitely Kathy's decade. Beside all her recordings she had her own T.V. series on both BBC and ITV, plus a regular spot on the 1963 Associated Rediffusion series set in a make believe working men's club, 'Stars and Garters'. Live appearances included regular summer shows at top holiday resorts, a memorable one this writer recalls was 1964 when she topped the bill with Frank Ifield at Blackpool's A.B.C. Theatre. During 1968 she played a season at London's Talk of the Town nightclub.

After a decade of tremendous success, reaching the top of her profession, there was only one way to go and the decline of Kathy Kirby began on the 12th June 1971. That was the day Bert Ambrose died. It happened during rehearsals for one of her television appearances from a studio in Leeds. It seemed as if her will to succeed had gone. The following years were not professionally rewarding, she fell out with a new manager, was made bankrupt and appeared in court over an unpaid bill. Not surprisingly it wasn't long before most people had forgotten her. In the late seventies she married ex-policeman Frederick Pye, but that didn't last long and solved none of her problems. A spell in a psychiatric home came next as Kathy sank deeper into despair. She attempted a come-back during the early eighties but made little impact.

Living alone in London, her once considerable income had dried up and an edition of 'The Stage' newspaper in December 1997 carried a request for her "ardent admirers" to donate £10 each towards the purchase of a Hi-Fi system to enable Kathy, "who had fallen on hard times", to play some of her old tapes. Again in 2004 the 'Daily Mail' reported that a request to the Cliff Richard

(she had worked with him in the sixties) Charitable Trust for funds had received a "curt refusal". The article described 64 year old Kathy as a "recluse living modestly in South Kensington".

A biography 'Secrets, Loves and Lip Gloss' written by James Harman, who describes himself as her manager and one of her few friends, was available in 2005. She died following a short illness on Thursday 19th May 2011 aged 72.

Kathy Kirby Recordings

PYE NIXA

7N 15313 Nov 60 'Love can be / Crush me'
7N 15342 Apl 61 'Now you're crying / Danny'

DECCA

F 11506 Oct 62 'Big man / Slowly'
F 11682 Jun 63 'Dance on / Playboy'
F 11759 Oct 63 'Secret love / You have to want to touch him'

(acc by Charles

Blackwell orch)

F 11832 Feb 64 'Let me go lover / The sweetest sounds'
F 11892 May 64 'You're the one / Love me baby'
F 11992 Oct 64 'Don't walk away / No regrets'
F 12087 Feb 65 'I belong / I'll try not to cry'
F 12177 Jun 65 'The way of love / Oh darling how I miss you'
F 12280 Nov 65 'Where in the world / That wonderful feeling of love'
F 12338 Feb 66 'Spanish flea / Till the end of time'
F 12432 Jun 66 'Adam Adamant theme / Will I never learn'
F 13228 Sep 71 'Bill / Can't help lovin' dat man'

COLUMBIA

DB 8139 67 'No one's gonna hurt you anymore / My Yiddishe momme'
DB 8192 67 'In all the world / Time'
DB 8302 67 'Turn around / Golden days'
DB 8400 68 'I almost called your name / Let the music start'
DB 8521 68 'Come back here with my heart / Antonio'
DB 8559 69 'I'll catch the sun / Please help me I'm falling'
DB 8634 69 'Is that all there is / Knowing when to leave'
DB 8682 70 'Wheel of fortune / Lucky'
DB 8721 70 'My way / Little green apples'
DB 8795 71 'Here I go again / Yes I got'
DB 8910 72 'Do you really have a heart / Dream on dreamer'
DB 8965 73 'Here there and everywhere / Little song for you'

ORANGE

OAS 216 Dec 73 'Singer with the band / Hello morning'

PRESIDENT

PT 455 Sep 76 'Nobody loves me like you do / My prayer'

Ivor and Basil KIRCHIN

Throughout the thirties, forties, fifties and sixties the beat of a Kirchin Band set many a foot

tapping in ballrooms across Britain. It was Ivor who began it all in 1921 with his son Basil continuing the tradition. Both drummers, they led bands that although sometimes in competition were always in harmony.

Ivor, a Londoner born in 1905, learned drums and saxophone as a youngster and took up music full time at 14. By the age of 16 he was leading his own outfit at the Finchley Casino. Soon he left London for a job as drummer with the band at the Metropole Hotel in Blackpool. The pianist in the same band was a young Gerald Bright, later to be better known as Geraldo. Ivor gained experience with several other bands before joining the Mecca Organization in 1930 and leading a five piece at Sherry's Ballroom in Brighton, later moving across town to the Regent.

In 1935 he was at the Streatham Locarno and over the next few years had spells at Manchester and Birmingham before settling down at the Paramount Dance Hall in Tottenham Court Road in 1939, staying until the end of the war. As soon as he left school in 1941 Basil became part of the band, but in April 1946, still only 18, he left to become the surprise replacement when Ray Ellington vacated the drummer's stool with the Harry Roy Band. This lasted till the end of Harry's current variety tour in November, then it was back to dad's band that had now moved to the Lyceum in The Strand.

Ivor was resident leader at this popular venue until March 1950, during which time the band appeared in the Anna Neagle, Michael Wilding film 'Spring in Park Lane', in a sequence filmed at the Lyceum.

In November 1948 Basil, still keen to spread his wings, formed a sextet, Baz and His Boys, that he took back to the Paramount for a three month season. Personnel were Basil on drums leading Jimmy Skidmore tenor-sax, Dave Power trumpet, Hal Collins guitar, Frank Horrox piano & arranger and Tommy Woods bass. Vocals were taken by Basil and Collins. When that booking ended he took over the drum kit in Teddy Foster's Band, that moved into the newly re-opened Wimbledon Palais.

In 1950 Ivor's band also had a brief spell at the Paramount, leaving when the ballroom closed in July, moving down the road to the Tottenham Royal until November 1951. From here the band returned to The Strand for another spell at the Lyceum. It was normal practice for Mecca to move its resident bands around on a regular basis - that way they didn't get stale in one place.

In 1950 Basil was still with Teddy Foster, now at the Brighton Aquarium, but in May left to return to town, joining Jack Nathan's Band at The Cocoanut Grove. He also led his own group on several concert dates and spent a few months as part of Ted Heath's Music, before returning to Teddy Foster.

After only a few weeks at the Lyceum, Ivor was laid up when he fractured several ribs in a road accident. Driving his Chevrolet motor car he had skidded and hit a bus, completely wrecking the Chev. Basil, assisted by Ivor's pianist Bert Quarmby, took over the band that in February 1952 moved on again to Streatham Locarno. A month later Ivor was back on the bandstand and Basil went north to lead the resident band at Mecca's Manchester Ritz Dance Hall.

Come May Ivor, who had been with Mecca 22 years, decided it was time to pack it in, he said that following his recent accident he found the strain too much. He did have other interests, his wife Kay ran The Manhattan Club in London's West End and in 1953 the family took over the lease of Twickenham Palais.

Basil on the other hand was still keen to make his mark on the dance-band world and in September 1952 his outfit replaced Nat Allen's at Mecca's Fountainbridge Palais, Edinburgh. To be correct this was the Basil Kirchin Orchestra with Ivor Kirchin, and that's how it was billed. Unable to keep a good man down for long, Ivor was back on board doing what he did best leading up front, while Basil wove his special magic from the drum kit and couldn't he just drive that band. In fact Louis Bellson wrote 'Flying hickory' as a tribute and a comment on Basil's habit of continually breaking drum-sticks.

Basil and Ivor continued in partnership through till 1957 working seasons at the Belfast Plaza and Tottenham Royal as well as a return visit to Fountainbridge Palais, but from November 1954 they toured the whole country playing to an enthusiastic audience on mainly one night stands. Now billed as the Ivor and Basil Kirchin Band "The Biggest Little Band in the World" they were currently featuring a new mambo style in tune with popular fashion. Year after year they were voted by Melody Maker readers as Britain's top small band. Vocalists over the years included Johnny Grant, Clyde Ray, Vicki Dean (who as Valerie Kleiner was Miss Melody Maker of 1954) and Toni Sharpe. They made a number of broadcasts including their own series on Radio Luxembourg sponsored by Curry's, and recorded for both Decca and Parlophone. Although Decca only released one single, they recorded four tunes and eventually issued them all on an EP, the other two titles being 'Lover come back to me' and 'Mambo nothing'.

In 1957 Ivor again decided he'd had enough touring and the Kirchin Band disbanded, playing their last date on 30th June at Great Yarmouth. Basil formed a new seven piece with a top class line up - Stan Tracy piano vibs & accordion, Pete Warner trn sax & clarinet, Dougie Roberts trumpet, Peter McGurk bass, Ray Dempsey guitar with Basil on drums. Anita Louise, a 19 year old Australian, was the outfit's glamorous vocalist. First booking was a two month Continental tour playing US service camps. Early in 1958 they toured America and that summer played a season on the Isle of Man at The Strand Palais, Douglas. From 1st September Basil re-joined the Mecca Organisation for a two month residency at the Nottingham Locarno.

Ivor meanwhile had obviously tired of the easy life and by the end of 1957 was back in harness fronting a new 13 piece at Mecca's Sale Locarno near Manchester. Definitely better than touring, Ivor remained at Sale until December 1960 when he moved to Liverpool Locarno. After two years there and a further four at Hull, in 1967 he was at The Sherwood Rooms, Nottingham, but by now ill health had finally persuaded him to give up band-leading for good.

Basil, on the other hand, was not too keen on the restriction of a resident ballroom job and in December 1958 was back on the road with his

Rock-a-Cha Cha Band, taking advantage of the latest dance craze. During 1959 he had a spell at Club Romano in Soho's Gerrard Street and spent the summer season back at the Strand Palais on the Isle of Man. In the early sixties he spent 18 months in Australia, playing various venues mainly around Sydney.

Despite continued acclaim for the Kirchin band, in 1960 Basil gave it all up to seek his 'inner man' out in India. He spent much of the sixties working on a new concept, using the latest electronic technology weaving music from natural sounds and voices that eventually emerged as the album 'Quantum'. During much of this time he lived in Switzerland - he had married Esther a Swiss girl - and paid the rent by writing film scores.

During the seventies Basil returned to Britain, living on the coast at Hornsea. One reason for his return was the failing health of his father Ivor, who had lost an eye in an accident back in 1948 and was by then almost totally blind.

Basil later concentrated on mainly film and TV work and died June 2005 aged 77.

Ivor and Basil Kirchin Band Recordings

DECCA

F 10434 Jan 55 'Minor mambo / Mother Goose jumps (v.

Johnny Grant)
PARLOPHONE

R 3958 Dec 54 'Tangerine / Mambo macoco'
R 3968 Jan 55 'Tango mambo / Panambo'
R 3985 Feb 55 'Lester leaps the mambo / Lanigiro'
R 4010 Apr 55 'Mambo rock (v. *Johnny Grant*) /
Tweedle dee'
R 4018 May 55 'O baby beedleumbo / Bandbox'
R 4026 Jun 55 (with *Jean Campbell*) 'Dance with me
Henry /

Two hearts,

two kisses'
R 4039 Jun 55 'Flying hickory / Comb and paper
blues

(v.

Johnny Grant)
R 4071 Oct 55 'Gotta be this or that / The great lie'
R 4140 Feb 56 'Rock-a-beatin' boogie (v. *Clyde Ray*) /
Stone

age mambo'
R 4192 Jly 56 'Trumpet blues and cantabile / Big
deal'
R 4222 Oct 56 'St.Louis blues / The roller'
R 4237 Nov 56 'Rockin' and rollin' thru the Darktown
Strutter's

Ball (v. *Toni Sharpe*) /

Ambush'
R 4266 Feb 57 (with *Shani Wallis*) 'Rock Around the
World

medley

(two parts)'
R 4284 Mar 57 (with *Wendy Windows*) 'Jungle fire
dance /

Calypso'
R 4302 May 57 'Blues and the happy times /
The high life (v.

Toni Sharpe)
R 4335 Jly 57 (with *The Bandits*) 'Teenage world / So
rare'
R 4344 Sep 57 (Basil Kirchin Band) 'Whire silver sands
(v.

The Moonbeams) / Waiting for

the

Robert E Lee (v.

Anita Louise)

R 4511 Dec 58 (Basil Kirchin Rock-a-Cha Cha Band)
'Cha cha

bells / Oh dear what can the

cha cha be'

R 4527 Feb 59 (Basil Kirchin Band) 'Rock-a-conga /

Skin tight'

Ken KIRKHAM

Operatic trained with a beefy tenor voice, Ken, from Bolton, could have followed a classical path but instead turned to pop. In 1951 he was a 19 year old carpenter, still continuing his opera studies and dreaming of breaking into show-business, when a talent contest win got him a broadcast on the 'Frankie Howerd Show'. But nothing more followed so it was back to his carpenter's bench.

He did some amateur singing and the odd concert party booking and eventually on 6th February 1955 made his professional debut on a Sunday Concert with Benny Hill and the Joe Loss Band.. His first television appearance came later in the year on Ralph Reader's ITV 'Chance of a Lifetime' show and by December Ronnie Aldrich had signed him as vocalist with The Squadronaires.

Columbia Records spotted him and his first single coupling two popular songs of the day 'It's almost tomorrow' and 'No not much' was out in March 1956. There was another disc from Columbia a couple of months later, but then a gap of several years before Ken resumed recording, hopping across quite a few labels. I have a BOAC promotional LP, issued in 1968, that features Ken singing with the Caribbean Islanders.

After three years with the Squadronaires he left to go solo and in 1961 was part of the winning British team at The International Song Festival held in Knokke-le-Zoute, Belgium. His team colleagues were Kathy Kirby, Tino Valdi and Carmita. During the sixties he made several appearances on ITV's 'Thank Your Lucky Stars'. Cabaret work mainly around northern clubs kept him busy after that.

Ken Kirkham Recordings

COLUMBIA

DB 3737 Mar 56 'It's almost tomorrow / No not much'
(acc by

Norrie

Paramor orch)

DB 4116 May 58 'Now and for always / Cathy'

DECCA

F 11338 Mar 61 'A kiss in time / Never'

H.M.V.

POP1078 62 'I'm sorry that I didn't say I'm
sorry /

Am I sure that I

love you'
POP1208 63 'I only came to dance with you /
I (who

have nothing')
POP1308 64 'There's gonna be a fight /
Second window,

second floor'
POP1402 65 'Don't shut me out / Where my
heart has never

wandered'
FONTANA

TF 691 May66 'All in the mind / Ashamed'

PHILIPS

BF1708 68 'High `n` dry / Granada'

Annette KLOOGER

Born in Melbourne in 1934, Annette began in show business when she was three years old, singing the Shirley Temple song 'Oh my goodness' over Australian radio. From then on her success just grew with her, and with her mature voice she became known as the Australian Judy Garland and made several records. At fourteen she won outright the Professional & Amateur Radio Parade Competition, and a year long tour of Australia's Tivoli variety circuit followed.

In fact by 1950, 15 year old Annette was earning enough to bring the whole Klooger family to England. The main reason for the trip was to gain further vocal experience and try and make a name for herself over here too. She made the odd radio and concert appearance and in May 1951 HMV issued her on disc with 'Love means love' backed by the saucy 'He like it, she like it', with her billed just as 'Annette'.

Her big chance came in June when Teddy Foster signed her to sing with his band. Soon she was recording with the Foster band on Decca, her first disc coupling the jaunty 'There`s always room at our house' with the more serious 'It`s no sin'. During 1952 Annette made several more records backed by Foster on both the Melodisc and Polygon labels. On a number of these Annette multi-tracks some close harmony with herself. She also provided the vocals on Teddy`s L.P. for the budget price Solitaire label.

Life on the road with Teddy was a busy and hectic one, doing one night stand concerts all around the country, plus dance hall and broadcast work. Certainly all the experience an ambitious young singer could ask for. Annette`s vocals, as the Melody Maker said at the time "with a hint of Sarah Vaughan", coupled to her glamorous appearance went down well with the paying public. By 1953 she had moved to the Parlophone label, but once again despite good songs well sung there were no hits.

As time progressed and her confidence increased Annette considered the possibility of leaving Teddy and going it alone as a solo artist, finally making the break in December 1955. Her first solo television appearance was 'Song Shop' on 7th January 1956. Variety tours followed and with her new found independence she began guesting on concerts with different bands.

Back on record with the Decca label again, she had the benefit of a Ted Heath backing her on a double helping of rock with 'The Rock and Roll waltz' and 'Rock round the island'. Decca were publicising her as Britain`s first Juke Box Queen. Continuing with the up-beat theme, next came a couple of current pop titles with the Jones Boys. Her final disc, again with Ted Heath, was 'Wisdom of a fool' in January 1957.

Her appearance on radio in January 1958 with fellow Aussies Marie Benson, June Bronhill, Joan

Sutherland and Keith Michell in a show called 'Australia Sings', is the last detail I have found about Annette. Perhaps the nostalgia of that programme was such, she returned to her homeland.

Annette Klooger Recordings

H.M.V. (*labeled as just 'Annette'*)

B 10073 May51 'Love means love / He like it, she like it'

(*acc by Frank*)

Cordell Orch
DECCA

F 9816 Dec 51 'There`s always room at our house / It`s no sin'

(*acc by Teddy*)

Foster Orch)

MELODISC (*both with Teddy Foster Orch*)

P 212 Mar 52 'I`m lucky I have you / I wanna love you'

P 217 Aug 52 'Start singing a song / Tell me you love me'

POLYGON (*both with Teddy Foster Orch*)

P 1044 Sep 52 'So madly in love / Baby, you`re wrong'

P 1049 Sep 52 'Botch-a-me / Start singing a song'

PARLOPHONE

R 3767 Oct 53 'These are the things I`ll remember / Nobody asked me to dance'

R 3793 Jan 54 'Oh! my papa / My heart belongs to only you'

(*acc by Teddy*)

Foster orch)

R 3828 Feb 54 'Till we two are one / Love me'

DECCA

F 10701 Mar 56 (*with Ted Heath Music*) 'The rock and roll waltz / Rock around the island'

F 10733 May56 (*with The Four Jones Boys*) 'The magic touch /

We`ll

love again'

F 10738 May56 " " " " 'Why do fools fall in love

/

Lovely one'

F 10776 Aug 56 (*with Edmundo Ros Orch*) 'Mama, teach me to

dance / Mama, I long for a

sweetheart'

F 10844 Jan 57 (*with THM*) 'The wisdom of a fool / Tra la la'

Peter KNIGHT

A top rate arranger and conductor, over the years his Peter Knight Singers have backed many solo artists on disc and sung on numerous radio and television shows. Not a full time group, The Singers were choirs selected by Peter from first class sight reading vocalists for each booking as required.

Born at Exmouth, Devon in 1917, as a lad he passed all the classical piano exams he entered

and while still at school made his first broadcast from Plymouth. As a teenager Peter was writing the arrangements for and gigging with local semi-pro dance bands, while training to become an income tax inspector. In 1937 he was in Al Morter's band when he won a Melody Maker individual piano award. The following year he won the All England Piano Championship and earned a spot on radio's 'Band Wagon'.

Peter was now playing full time with the Les Ayling Band at the Alexandra Palace Ballroom. On the bandstand were two pianos, one played by Peter and the other by Les Ayling himself. Vocalist with the band was Babs Nolan who in 1940 became Mrs. Knight.

By the outbreak of WW II Peter was playing a Novachord electric piano for Ambrose at the May Fair Hotel, but this came to an end when he was called up, spending the next six years in the RAF.

After the war he returned to Les Ayling's Band, now at the Lyceum, Ballroom, but in June 1946 his career moved up several notches when he was asked to join one of London's top society bands, the Sidney Lipton Grosvenor House Orchestra, where he spent four years.

Always interested in arranging for vocal groups, he had been a member of The Cherokeys a group formed by bandleader Frank Baron. When that group split up in the late forties Peter and a few other members went on to form The Merrymakers, who appeared on the November 1953 Royal Variety Performance at the London Coliseum. This group was the basis of his 'Singers for any Occasion' format.

When in January 1952 Joe Loss took over Billy Cotton's Sunday radio spot for a season, Peter formed The Knight Timers vocal group for the series. Another group called Knight Errant provided the vocal content of radio's 'Forces Show' from December 1954.

In June 1953 Peter joined Geraldo as pianist, arranger and personal assistant, more or less taking over from Gerry's brother Sidney Bright who had left to pursue other commitments. Less than a year later, with the increased demand on his vocal groups in the recording studio and on radio, he had to pass the Geraldo job on to Ralph Dollimore.

Having already provided the vocal chorus on discs by Eve Boswell, Jean Campbell, Max Bygraves, Teddy Johnson, Ken Mackintosh, Teddy Foster and others, in May 1954 The Peter Knight Singers finally got to make their own solo recording 'Whispers in the dark' backed with 'Chiqui chiqui'. Or so the music papers say, but I've not been able to locate this record on my lists.

During the mid-fifties Peter was MD of several stage musicals and revues including Cecil Landau's 'Cockles and Champagne' at The Saville Theatre in 1954 and 'The Jazz Train' at The Piccadilly in 1955. He was for a time musical director of The Vernon Girls Choir and arranged and conducted for several record companies.

By the late fifties Peter had been appointed MD for Granada Television and was responsible for the musical content of shows like 'Chelsea at Nine', 'Spot the Tune', 'Song Parade' etc. On radio his own weekly series 'Knight and the Music' featured Bryan Johnson and Janet Waters. A superb arranger, who preferred up-tempo

numbers, he was MD for all Morecambe & Wise television shows and worked on many of The Carpenters US recordings and TV shows. A friendly unassuming man, Peter died from lung cancer on 30th June 1985 aged 68.

Peter Knight Singers on Record

PARLOPHONE

R 3476 Jan 52 (with Dennis Hale) 'Turn back the hands of

time'

R 3479 Jan 52 (with Eve Boswell)

'I never was loved by

anyone else'

H.M.V.

B 10490 53 (with Allan Jones) 'I believe'

B 10599 53 (with Frankie Vaughan) 'Istanbul'

B 10601 53 (with Alma Cogan & Les Howard) 'Isn't life

wonderful'

B 10846 55 (with Rose Brennan) 'Ding dong'

B 10860 55 (with Ronnie Hilton) 'My loving hands'

POP 130 55 (with Malcolm Vaughan) 'With your love /

Small talk'

PARLOPHONE

R 3972 Feb 55 { (with Patricia Clark and Charles Granville)

R 3973 Feb 55 { 'Vocal gems from Salad Days' (four sides)

R 4078 Oct 55 'Selection from Twenty Minutes South'

(two sides)

PYE

7N15388 Oct 61 (Peter Knight Orch) 'Double trouble /

Like

lucky stars'

7N15472 Oct 62 " " 'Camel Train / Scarlet'

7N15687 Aug 64 'A wonderful day like today / It isn't enough'

Knightsbridge Brass & Strings

The Knightsbridge Brass & Knightsbridge Strings along with the Knightsbridge Chorale were studio ensembles created by Malcolm Lockyer and Reg Owen in 1959 for recordings on the Top Rank label. They made a number of singles and an E.P. and a few albums.

TOP RANK

JAR 104 Feb 59 (KB) 'Io son oil vento (For you my lover) /

Italian blu'

JAR 170 Aug 59 (KS) 'The windows of Paris / Cry'

JAR 216 Nov 59 (KS) 'Wheel of fortune / Cow-cow boogie'

JAR 220 Oct 59 (KC) 'Eton boating song / A shanty in old

shanty town'

JAR 266 Jan 60 (KC) 'California here I come / Ivy will cling'

JAR 272 Jan 60 (KS) 'Walkin' shoes / Ring ding'

JAR 295 Feb 60 (KS) 'Love look away / You are beautiful'

JAR 304 Feb 60 (KS) 'Misty / Tracy's theme'
 JAR 314 Feb 60 (KB) 'Two-wat stretch / The glad hand'
 JAR 364 May 60 (KS) The Sioux march / Executioner theme'
 JAR 398 Jly 60 (KC) 'Make mine mink / Moonlight in

Vermont'

JAR 532 Jan 61 (KS) 'The singer not the song / Anacleto's theme'

The KORDITES

Any reader who was a radio listener in the 1950's will surely recall the familiar vocal introduction to a long running popular programme, "Sing it again, lets hear that song again....". Well it was The Kordites vocal group who first sang that refrain on air, back in March 1950. Later The Keynotes took over and the radio series 'Sing It Again' continued until 1971.

Formed just prior to the last war by Ronnie Taylor (who went on to become half of a piano and song variety duo and then during the fifties a BBC Radio North Region producer), The Kordites continued after the war, managed by original member Jack Howarth. As a semi-pro group they worked mainly around their Lancashire homeland.

It was the response that resulted from their airings on radio's 'Variety Fanfare' series from Manchester, on which they sang the continuity links, that finally persuaded them in the late forties to become full time entertainers.

The Kordites were Jack's wife Marie Howarth, Ella Melling, Kevin McEntee and Laurie Bate. Geof Whittaker took over from Laurie in February 1951 and Ella left in 1953 to be replaced by Kay Joyce.

An indication of the musical ability of the group can be judged from the fact that Ted Heath, a man who demanded and got perfection, used The Kordites on many of his concerts and broadcasts during the early fifties. On radio, as well as the aforementioned 'Sing It Again' and 'Variety Fanfare' (a show they were associated with for many years), they featured on Gert and Daisy's 'Working Party', 'The Al Read Show' and numerous other broadcasts including, in 1955, an early Morecambe & Wise series, 'The Show Goes On', for BBC North Region. They appeared in a Latin American setting in the 1949 film 'School for Randle' that starred comedian Frank Randle.

Early in 1950 they began touring in variety and during the summer of 1954 joined Albert Modley's 'Merry-go round' on Blackpool's Central Pier. The following summer they were back on Central Pier again, in 'Let's Have Fun' with Morecambe & Wise, Ken Dodd and trumpet star Kenny Baker. During the mid-fifties much of their variety tours were as support, to another famous trumpet player, Eddie Calvert.

In May 1958 Kevin McEntee left to go solo and for a while Peter Biggane, a member of The George Mitchell Singers, filled his place. But when later in the year Kay Joyce was advised by her doctor to give up singing due to throat problems the group decided to disband. They played their last date on 10th August 1958 at Morecambe's Middleton Towers Holiday Camp. Jack Howarth continued in management, initially guiding the career of singer Sylvia Sands.

Over the years The Kordites made hundreds of

broadcasts and the occasional television appearance, but sadly very few records, and most of them as the backing group.

The Kordites Recordings

H.M.V.

B 10391 Dec 52 (with Rose Brennan & Joe Loss Orch) 'Got you on

my mind'

B 10395 Jan 53 'Old McDonald had a farm / The glow worm'

B 10442 Feb 53 (with Donald Peers) 'She wears red feathers /

The

calendar song'

B 10655 Feb 54 (with Frankie Vaughan) 'From the vine came

the grape' (acc by Geoff

Love orch)

B 10680 Apl 54 (with Anne Shelton) 'Cross over the bridge /

Oh

baby mine'

B 10698 May 54 (with Alma Cogan) 'The little shoemaker /

Chiqui

chiqui'

B 10702 Jun 54 (with Don Cameron) 'Lonely souvenirs' (acc by

Frank

Cordell orch)

Charlie KUNZ

Slim, dark, elegant, modest, but above all Charlie Kunz was a true gentleman. Born in America, at Allentown, Pennsylvania, on 18th August 1896, he was the son of a baker who played French horn in the local town band. As a lad, Charlie followed in father's footsteps into the brass band world, but he preferred piano and by his early teens was leading his own small group at college dances.

Entering the world of work he began by sewing on buttons in an overall factory. There were several other jobs while leading his own semi-pro band in the evenings, until in 1921 he decided to head for New York. There he joined Paul Specht's Society Orchestra and the following year came to London with them for an eight week season at the Trocadero Restaurant in Piccadilly. When Specht returned to the States, Charlie stayed taking work playing piano for customers at Lyons Popular Cafe.

He had a spell in the band at the Grafton Galleries and then in 1925 formed his own group, resident at the Chez Henri Club. At this time he adopted his lifelong signature tune, the obvious 'Clap hands, here comes Charlie'. It was with his Chez Henri Band that he made his first recordings on the Columbia label in October 1928. In 1933 ballroom dancing champion Santos Casani opened a new club in London's Regent Street and asked Charlie to be its musical director.

Charlie Kunz and the Casani Club Orchestra became a popular favourite on radio and record as well as the dance floor. One of his vocalists for a time was a young lady just starting out, by the name of Vera Lynn. By the outbreak of war he had recorded over 350 sides with this orchestra, on several different labels. Since the mid-thirties Charlie had also made solo piano recordings as an entertaining side-line, but during wartime and

beyond piano medleys for Decca became his sole output on disc. Over the years he must have recorded almost every popular song of the day.

From the mid-thirties, Charlie had also appeared on stage as a solo act. So popular was his simple rhythmic piano style with theatre patrons that he never returned to bandleading after the war, but continued to tour in variety.

Unfortunately his constant handicap was poor health, in 1945 tuberculosis resulted in the loss of one lung and for over a year he was unable to work. He was nursed back to health by Pat his third wife, who he had married in 1942 after his second wife Eva's death. First wife Amanda who he married in America before coming to Britain, died there giving birth to their son Joseph. Saxophone player Joe later came to England, settled here and formed his own dance band.

Through the late forties and early fifties Charlie continued his extremely popular stage and radio shows and in 1951 appeared on the Royal Variety Performance. But he was soon to be dealt another cruel blow when a painful debilitating arthritic condition caused the joints of his hands to stiffen and distort. Charlie endured numerous operations and plastic surgery to correct the complaint, followed by months and months of finger exercise and piano practise. Determined to continue performing he wouldn't give up and in January 1955 Decca were able to issue his first medley in almost two years.

Ill health continued to dog him, constant asthmatic attacks made it difficult to accept regular work and he had to abandon a Sunday evening radio series. Charlie sadly died from a heart attack at his home in Middleton-on-Sea on 16th March 1958.

Charlie Kunz, one of the nicest and most unassuming of men and described as always being extremely nervous, deservedly made it to the very top of his profession but also suffered extreme pain and distress. At least, in his resting place he is assured the knowledge that he brought great enjoyment to many people all over the world.

As a point of interest, at the time of writing this profile in June 1991, another son Gerry had just retired after 41 years on the management team of the Society of Motor Manufacturers, where for many years he was responsible for organizing the annual motor show. Show business of a different kind!

I have not attempted to list Charlie Kunz recordings, his piano medleys alone run to well over a hundred and each one had an average of six tunes

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Cleo LAINE

Once described, many years ago, as "one of the best things that ever happened to British jazz", Cleo Laine has just continued to prove how true that statement was. From humble beginnings she has progressed from being vocalist with a small jazz group, through solo singing and acting to become the big international star she is today. Supported, no doubt with great

pride, all along the way by her husband Johnny Dankworth, himself no small fry in the music business.

Born Clementina Dinah Campbell on 28th October 1927 at Southall, Middlesex, to an English mother and Jamaican father, she took dancing, singing and piano lessons as a child and had her first taste of show-business as an extra in the film 'Sabu' when she was twelve. Having trained as a hairdresser she also worked as a shop assistant and by the late forties, married to building worker George Langridge, had settled down to life as a normal housewife.

Heard singing at a friend's birthday party, she was encouraged to join a semi-pro group as vocalist, playing gigs around local clubs. Being ambitious, in 1951, she asked for an audition with Johnny Dankworth at his Studio 51 Club off London's Charing Cross Road. Before long Cleo was singing full time with the Johnny Dankworth Seven and recording with them on the Esquire label. One of her early outings with The Seven was to the capital's Jazz Jamboree in October 1951. In no time Cleo established herself as a great asset to the band, with her full range, pure toned, contralto voice being unlike anything that had been heard with a British jazz band before.

Within a couple of years Cleo began to move outside the confines of the band, without leaving them completely, developing a solo career that she was to expand over the following decade. She appeared in the thriller film 'Murder By Proxy' released in 1955, in which she sang 'St. Louis blues' and 'I'd love to fall asleep'. Cleo guested with other jazz groups, made solo TV and concert appearances and easily topped the 1957 'Melody Maker' female vocalist poll taking ten times as many votes as her nearest rival Ottilie Patterson, with Lita Roza coming third.

One special but unpublicised appearance was at Hampstead Register Office on Tuesday 18th March 1958, when Cleo married Johnny Dankworth (her first marriage, which produced a son Stuart, had by now broken up). So secret was the event that Johnny, who was still living at home, had not even told his mother.

Moving into straight acting, Cleo played the non-singing lead in 'Della' at London's Royal Court Theatre from 20th April 1958. The following month she began a run in the play 'Flesh to a Tiger', that after weeks at Southsea and Cardiff also played London's Royal Court. By September she was starring in 'No Love Lost', a play exploring the colour problem, on a provincial tour.

In January 1959 Cleo was singing again, in Sandy Wilson's musical 'Valmouth' at the Saville Theatre, in the role Bertice Reading had played in the original production at Hammersmith the previous year. By the end of 1959, during which she had appeared regularly on the ITV late night series 'After Hours' and was often seen on 'Jazz Club', Cleo began putting the brake on her appearances. The reason being she was expecting a baby, a son Alec who was born the following May.

By August she was back on the road in the satirical jazz revue 'Here is the News' with Valentine Dyall, Sheila Hancock, Lance Percival, Robin Ray, Richard Goolden and Kathryn Keeton. Despite a good cast and some witty lines the show

didn't go down well with the critics.

During the sixties Cleo's television exposure was more likely to be on a variety show than a music programme. She guested on 'Calling Dickie Valentine' in August 1961, made her first appearance on 'Sunday Night at the London Palladium' on 1st October, on a bill topped by Sammy Davis Jnr., was on the 'Morecambe and Wise Show' on Thursday 16th November and Cyril Stapleton's ATV show on Christmas Day.

Her solo performances were now mostly in cabaret, at home and increasingly abroad. Her West End cabaret debut came in June 1961 at the Jack of Clubs, where her accompanist was Dudley Moore, and in November she played two weeks at London's Savoy Hotel. At the other end of the scale she sang in opera, the 'Seven Deadly Sins' at Leeds Festival in October.

Cleo was the singing voice of Marti Stevens in the 1962 film 'All Night Long', a story about jazz musicians in which husband Johnny also dubbed the alto-sax playing for actor Keith Michell.

During the year she made her debut as a solo artist on the variety stage with a week at Manchester's Palace Theatre from Bank Holiday Monday the 6th August. Cleo appeared on the 1962 Royal Variety Performance in November. She continued her acting roles with a non-singing part in 'A Time To Laugh', co-starring Robert Morley and at Christmas joined Elisabeth Welsh, Cy Grant and George Browne in the Garrick Theatre's music based pantomime 'Cindy Ella'.

Other notable productions to benefit from Cleo's talents were a revival of Jerome Kern and Oscar Hammerstein's 'Show Boat' at the Adelphi Theatre in 1971 and 'Colette' at the Comedy Theatre in 1980. The latter was a family affair with book, music and lyrics by Johnny Dankworth, who also acted as musical director.

Cleo continued to top Melody Maker popularity polls throughout the sixties and one of her Fontana discs became a Top Ten hit, when the Hal David, Sherman Edwards song 'You'll answer to me' took her to No.3 on the N.M.E chart in October 1961. Over the years, beside the singles, Cleo recorded many albums, early ones including the 1955 10 inch Esquire 'Cleo Sings British' backed by Keith Christie's Quintet and in 1957 'She's the Tops' for M.G.M. Much later came her duets with guitarist John Williams and flautist James Galway.

In 1970 the Dankworths set up a music and theatre workshop for young people in The Stables at their home near Milton Keynes, a worthy venture that continues to this day. Their children have both followed them into the business with Alec now a top bass player and his sister Jacqueline following her mother on the vocal path.

Fast approaching her 70th birthday, singing as good and looking greater than ever, Cleo was made a Dame in the 1997 Birthday Honours, a fitting tribute to a fine artist.

Cleo Laine Recordings

ESQUIRE (with Johnny Dankworth Seven)

5-052 Dec 51 'Mr and Mississippi / Lush life'
10-193 Jan 52 'Allen's Alley / Strictly confidential'
5-052 Feb 52 'It's no sin'
5-060 Apl 52 'The very thought of you'

10.476 (with Keith Christie Quintet) 'Spread a little happiness /

heart' You've done something to my

10.482 (with Keith Christie Quintet) 'I'm on a see-saw / Mad about the boy'

PARLOPHONE (with Johnny Dankworth Seven / Orch)

R 3660 Mar 53 'Honeysuckle rose'

R 3719 Jly 53 'Easy living'

R 3871 May 54 'I got rhythm / I know you're mine'

R 3964 Jan 55 'I got it bad and that ain't good / Ain't

misbehavin''

PYE NIXA

NJ 2013 Sep 56 'I'm beginning to see the light / Jeepers

creepers'

7N15143 May 58 'Hand me down love / They were right'

PICCADILLY

7N35020 Oct 61 'Somethings gotta give / Unforgettable'

COLUMBIA

DB 4723 Oct 61 'It was a lover and his lass / O mistress mine'

FONTANA

H 269 Oct 60 'Let's slip away / Thieving boy'

H 309 May 61 'I'm gonna sit right down and write myself a

letter / The

necessary love'

H 326 Jly 61 'I only have eyes for you / You'll answer to me'

(acc by Johnny

Gregory orch)

H 347 Nov 61 'Mister one and only / No such thing as love'

H 377 Feb 62 'Waiting for Johnny to come home / I

think of you'

257 TF Dec 62 'I can dream, can't I / You gotta have love'

270 TF Apl 63 'It looks like they're in love / I'm a dreamer,

aren't we all'

TF 407 Jun 63 'Southend / While you're away'

TF 441 Jan 64 'Love you madly / All gone'

TF 532 Feb 65 'The exciting Mr.Fitch / Little boat'

TF 622 Nov 65 'If we live on the top of a mountain / Don't you

pass me by'

TF 704 May 66 (with Ray Ellington) 'We shouldn't've /

Stablemates'

TF 759 Oct 66 'There is nothing left to say / Life is a wheel'

TF 977 Oct 68 'Don't go love, don't go / On a slow

boat to China'

TF 1003 Mar 69 'Come rain or come shine / Don't ask me'

COLUMBIA

DB 8893 72 'Slow motion / Feel the warm'

R.C.A.

5006 74 'That's how heartaches are made /

Friendly

persuasion'
2557 75 'Let me be the one you run to /
Perfect love'
5246 80 'How, where, when / Drifting
dreaming'
SOM1 80 'Sometimes when we touch / The
flutters ball'

SEPIA *(from the play 'Colette')*

RSS 101 80 'You`ve got to do what you`ve got to do
/
relationship' Our

Dawn LAKE

Spending just a few years on the UK music scene, Dawn was from Sydney, Australia, where she broadcast regularly and sang with the Bobby Limb Band. When the two married early in 1954 they chose London for their honeymoon.

Over here they looked for work and Dawn, a 25 year old blonde, appeared on a Ted Heath London Palladium Swing Session on 4th April 1954. The pair then joined a concert party working around the north of England and Bobby, who had once been labelled "Australia`s highest paid bandleader" and was also something of a comedian, compered some swing and jazz programmes for the BBC.

Still here in 1956, and following the birth of a daughter, Deborah, Dawn was picked by Cyril Stapleton to replace Janie Marden on some BBC Show Band broadcasts, making her debut on 27th August. In October Decca issued her version of a Charles Aznavour original 'Believe in me'.

Despite these good things happening the couple were obviously homesick for their native Australia and returned in November 1956, taking up variety and TV bookings over there.

Dawn, who is remembered by Australian audiences not only for her singing but as being a great comedian, retired from performing in 1970 while husband Bobby continued in the profession. She died at her home in Sydney in January 2006 aged 78, Bobby having passed away a few years earlier.

Dawn Lake Recordings

DECCA

F 10794 Oct 56 'Believe in me / Mare piccola (The tiny sea)'

(Bobby Limb and his Orchestra featured on one side of Decca F 10306 (May 54) playing 'Cross over the bridge')

The LANA Sisters

Three attractive London born girls - but not real sisters, Iris, Shan and Lynne formed a vocal - instrumental group (Iris and Shan played guitars and Lynne bass) during the late fifties and played a summer season with comics Jo Baker and Jack Douglas at Weymouth Alexandra Theatre in 1957.

I am realiably informed by Stephen Woods founder of the Alma Cogan Appreciation Society that Iris and Shan left the group early on and were replaced by Riss Chantell and Dusty Springfield (of course she was still Mary O`Brien then) who joined Lynne Abrahams in the trio.

Variety and cabaret work in France and Germany followed and they toured the UK with Guy Mitchell. In September 1958 Fontana put them on record with 'Ring-a my phone'. Over the next couple of years they made several recordings, one being an assault on the rival Avons 'Seven little girls sitting in the back seat' on which they were partnered by Al Saxon, but it was 'no contest' with The Avons winning hands down. The Lana`s cover of Marv Johnson`s 'You`ve got what it takes', with a slick backing by the Ken Jones Orchestra, should have scored but like all their discs only had moderate sales.

The Lana Sisters were always better on stage than on disc. Wearing very feminine close fitting dresses they gave a crisp streamlined performance and this was obviously noticed by someone at the BBC, because in April 1959 they were signed up to replace The Barry Sisters on TV`s regular Saturday night 'Drumbeat' show. They appeared on ITV`s 'Disc Break' and Tommy Steele`s Boxing Day Spectacular

A slight hiccup occurred during 1960 when Lynne was rushed to hospital with appendicitis, causing them to miss their opening in Blackpool Hippodrome`s summer show 'Seeing Stars' starring Adam Faith, Emile Ford, The John Barry Seven and Des O`Connor. Eventually back on the road they continued their busy schedule, at least, into the sixties.

Dusty Springfield, who went on to much greater things, was awarded an O.B.E. in January 1999, but sadly died from cancer on Tuesday 2nd March that year.

The Lana Sisters Recordings
FONTANA

H 148 Sep 58 'Ring-a my phone / Chimes of Arcady'
H 176 Jan 59 'Buzzin` / Cry, cry baby' *(acc by Johnny Gregory orch)*
H 190 Apl 59 'Tell him no / Mister Dee-Jay'
H 221 Oct 59 'Seven little girls sitting in the back seat *(with Al Saxon) / Sitting on the sidewalk'*
H 235 Jan 60 'You`ve got what it takes / My mother`s eyes'
H 252 May60 'Someone loves you, Joe / Tinatarella di Luna
(Magic colour of the moonlight)'
H 283 Nov 60 'Two-some / Down south'

Desmond LANE

Des, a competent musician, built a whole variety act around something as simple as a Penny Whistle. The son of a London tram driver, he learned to play one when he was only eight and ten years later found that everything he played on the whistle he could easily transfer to tenor saxophone. Soon he was part of a dance band, something he continued during his service in the R.A.F., where he also mastered clarinet.

Demobbed in 1947 he joined Johnny Denis and his Ranchers, where his tin whistle did good service in their hill billy music hall act. After several years touring and broadcasting with the Ranchers, Des left in 1950 and became part of a musical trio called The Three Hicks. Three years later he branched out as a solo artist, touring

service camps in Germany. In 1955 he was on the road at home in the Paul Raymond revue 'Las Vegas', a show he toured in for almost a year..

Playing tin whistle, clarinet and guitar his act was described as "full of energy and great showmanship - a real variety performer giving value for money". Early in 1956, on a BBC show, he got into trouble with the Musicians' Union during one of their strikes, when he gave the audience pieces of sandpaper, turning them into a rhythm section.

Throughout the fifties and sixties Des played in cabaret and toured in variety with most of the big names of the day. In 1957 he was one of the support acts to Bill Haley and his Comets on their U.K tour that began at the Dominion Cinema in London's Tottenham Court Road on Wednesday 6th February. The same year his pantomime debut came in 'Cinderella' at the Glasgow Empire with Chic Murray and Maidie, Mike and Bernie Winters, Alec Finlay and Margo Henderson. Des appeared in the 1958 film version of '6-5 Special'. In April 1959 appearing at the London Palladium, he got as much applause as the stars of the show, Val Doonican and Sandie Shaw. That October he began a four month tour on the Australian Tivoli circuit, appearing in 'Ecstasy on Ice' with skating stars Gloria Nord, Pat Henning and a large company. He made two further Australian tours during the sixties and was still playing regular summer seasons and busy with club work in the eighties. In the later years he was joined by a young drummer, his nephew Kevin Walder.

Appearing on TV's 'Camera One' Des was spotted by Cyril Stapleton who used him on his orchestra's May 1956 Decca recording of 'The happy whistler', that reached No.22 in the charts. A couple of solo discs followed and Des also backed Alma Cogan on her version of 'Willie can'.

Desmond Lane Recordings
H.M.V.

POP 187 Mar 56 (with Alma Cogan) 'Willie can'

DECCA

F 10735 May 56 (with Cyril Stapleton Orch) 'The happy whistler'

F 10821 Dec 56 'Penny whistle rock / Penny whistle polka'

F 10847 Feb 57 'Rock Mister Piper / Plymouth rock'

TOP RANK

JAR 203 Oct 59 (with John Barry Orch) 'The clanger march /

Moonbird'
PYE

7N17546 68 'Sadie / No more wild oats'

Don LANG

During the early years of his musical career Don was a trombonist known by his real name, Gordon Langhorn, but his gravelly 'mile-a-minute' voice and the late fifties upsurge of big-beat sound propelled him to the attention of a new teenage audience as Don Lang.

Born 1928 at Halifax, he began playing in the local brass band but switched to jazz and dance

music when he realised that they paid money. An electrician by day, in 1945 as a member of Johnny Oldfield's Jive Five he won an individual award in a Melody Maker contest. Don then joined the Peter Rose Band at Edgbaston Tower Ballroom and later toured for a while in Teddy Foster's Orchestra. While on tour he was spotted by bandleader Vic Lewis who, much impressed by this young trombone player, offered him a job with his band. Gordon spent two years with Lewis becoming lead trombone, before joining the Ken Mackintosh Orchestra in 1950.

With Mackintosh at Wimbledon Palais, Gordon discovered he had a 'voice' and became one of The Magpies vocal group, graduating to solo vocal spots on the novelty numbers. He also added vocal on some of the orchestra's recordings, and had a hand in writing their big hit number 'The creep'. When rock and roll began to emerge he was a natural, in voice and attitude, and so in 1955 decided to leave and explore this 'new sound' on his own.

For a while he teamed up with guitarist Ivor Mairants, forming The Mairants-Langhorn Big Six, that included Bob Burns tenor sax, Bernie Fenton piano, Jack Fallon bass and Phil Seaman drums. They played several concerts and did a number of broadcasts, but the varied commitments of the individual members meant it could never be a permanent group.

H.M.V. took full advantage of his ability with a fast paced tongue twisting vocal, 'Cloudburst', that gave Don (by now Gordon Langhorn was considered too long and not slick enough for the record buyer to remember, so they chopped off the beginning and end to reveal Don Lang) his first hit parade success in October 1955, no doubt helped along by several airings on the new ITV 'Jack Jackson Show'.

Don moved on to the variety stage joining Eddie Calvert's touring 'Cavalcade' that took in a three month summer season at Great Yarmouth's Windmill Theatre in 1956, where his fellow artists were Gerry Brereton, Sylvia Drew and The Londonaires. He toured with 'Calvert Cavalcade' for about two years.

When Jack Good created the teenage show '6-5 Special' for BBC TV early in 1957, Don had a solo spot on the first couple of shows, but proved to be such a big hit he was given a wider role as resident rock band with his new group the Frantic Five. They appeared in the 1958 film version of the show.

So began a series of hard hitting rock and roll recordings by Don Lang and his Frantic Five, who were soon frantically chasing all around the country on one night stands and variety dates. Don, who in a short time had gone from a £2,000 a year band musician to a £12,000 a year rock performer, had recently moved with his wife May and young daughter Lisa into a new house at Wimbledon and commented in a newspaper interview that although the money was good he would happily give some up to spend more time with his family.

There was another stab at the hit parade with a cover of Chuck Berry's 'School day' in July 1957, but it was their May 1958 recording of 'Witch doctor', a David Seville original (on which he was accompanied by those squeaky voiced Chipmunks - Don used a similar technique on his later record

'Percy Green'), that turned out to be Don`s most successful disc reaching No.5 during eleven weeks on the chart.

1958 saw several changes at '6-5 Special' with a different producer and presenters. Don left, disbanded the group and played summer season in 'Let`s Have Fun' on Blackpool`s Central Pier, with Ken Dodd and Josef Locke, as a solo artist. A substitute Frantic Five backing was provided by resident organist Rita Shearer. He appeared on the ITV rival show 'Oh Boy', where he had the cheek to sing his vocal version of 'Six five special'. He joined the Ray Ellington Quartet on a new radio series 'Ten Forty Club' and also gave Brian Matthew a break as compere of 'Saturday Club'.

The sixties saw a new Frantic Five line up back on the road for a while and Don continued playing cabaret around the club circuit for many years. Following a long battle against cancer, he died 3rd August 1992.

Don Lang Recordings

H.M.V. (as Gordon Langhorn with Ken Mackintosh Orch)

BD 1295 Oct 53 'Tootie-lo-siana'
BD 1327 Sep 54 (with Patti Forbes) 'That`s a-me `n my love'
BD 1337 Apl 55 'Good boogdi googie'

DECCA (still as Gordon Langhorn)

F 10559 Jly 55 (with Cyril Stapleton Orch) 'Honey babe'
F 10591 Aug 55 'Give a fool a chance / Don`t stay away too long'

H.M.V. (now as Don Lang)

POP 115 Oct 55 'Cloudburst / Seventeen'
POP 150 Jan 56 'Four brothers / I want you to be my baby'
POP 178 Mar 56 'Rock around the island / Jumpin` to conclusions'

POP 224 Jly 56 'Rock and roll blues / Stop the world I wanna get off'

POP 226 Jly 56 (with Sid Phillips Band) 'Mama don`t allow'
POP 260 Oct 56 'Sweet Sue, just you / Lazy Latin'

(now with his Frantic Five)

POP 289 Feb 57 'Rock round the cookhouse / Rock

Mister Piper'
POP 335 Apl 57 'Rock-a-billy / (with his Skiffers) Come go

with me'
POP 350 May 57 'Six-Five Special / School day'
POP 382 Aug 57 'White silver sands / Again `n` again `n` again'
POP 414 Nov 57 'Red planet rock / Texas tambourine'
POP 434 Jan 58 '6-5 hand jive / Ramshackle daddy'
POP 465 Mar 58 'Tequila / Junior had jive'
POP 488 May 58 'Witch doctor / Cool baby cool'
POP 510 Jly 58 'Hey daddy / The bird on my head' (next three discs solo without his

Frantic Five

but acc by Frank Cordell

orch)
POP 547 Oct 58 'Queen of the hop / La-do-da-da'
POP 585 Jan 59 'Teasin` / Wiggle'
POP 623 May 59 'Percy Green / Phineas McCoy'
POP 649 Aug 59 'A hoot an` a holler / See you Friday'

POP 682 Dec 59 'Reveille rock / Frankie and Johnny'
POP 714 Feb 60 'Sink the Bismarck / They call him Cliff'
POP 805 Oct 60 'Time machine / Don`t open the door'

DECCA (with his Boulder Rollers)

F 11483 Jly 62 'Wicked woman / Play money'

Cy LAURIE

A Londoner born 26th April 1926, clarinet playing Cyril Laurie son of an immigrant Latvian pawn broker, based his music in the style of the great New Orleans clarinettist Johnny Dodds and by the age of eighteen was leading his own jazz quartet, later giving up his job as a draughtsman to become a full time musician. Tall, slim and soft spoken with a reserved manner, Cy always had a lean and hungry look.

After spending time in the bands of Mike Daniels and Owen Bryce, he formed the Cy Laurie Four playing a regular jazz night at the Seven Stars pub in Bow. He later expanded to a seven piece and in 1952 opened the Cy Laurie Jazz Club in London`s Great Windmill Street, a venue that became almost as well known as the Windmill 'strip-tease' theatre down the road. Concentrating on jazz in the style of 1920`s Chicago, the band became one of the most respected jazz outfits of the era, with Esquire Records featuring them on several singles and E.P`s. They even had a go at variety playing their first week at Hull`s Palace Theatre from Monday 12th August 1957, where they featured their singing pianist Tony Raine. The same year they appeared in the 'Skiffle Jamboree' at the Royal Albert Hall in October. Many well known names had spells in the band and singer George Melly made his debut with them.

By the summer of 1961 what had been the Cy Laurie band was now performing under the name and leadership of trombonist Terry Pitts. Cy had left the previous December on doctor`s orders, "on the verge of a nervous breakdown" said reports, and had "just disappeared". Not even his family knew where he had gone, but he was believed to be touring around the world. It`s believed he pre-dated the Beatles losing himself in the hills of India meditating under the influence of Maharishi Mahesh Yogi.

By the late sixties Cy was back with a new band and began to re-establish himself, but most of his playing over the following decade was as guest with other bands. During the eighties he toured his own show 'The Rhythm Man' that included dancing and comedy. Still playing in the nineties, often accompanied by jazz vocalist Beryl Bryden, he celebrated his 70th birthday in April 1996 with a reunion concert at London`s 100 Club.

Cy died 18th April 2002, just short of his 76th birthday, at his home in Essex

Cy Laurie Band Recordings

ESQUIRE

10-190 Nov 51 (Cy Laurie Four) 'Jelly roll blues / Flat foot

(with Beryl Bryden washboard)

10-196 Jan 52 'I`m so glad / Baby doll (v. Beryl Bryden)

10-410 'Forty and tight / 2.19 blues'

STORYVILLE

Barbara LAW

Barbara Law Recordings
COLUMBIA

DECCA

Lee LAWRENCE

With the record scene becoming more and more under pressure from the rock and roll brigade, Lee obviously decided if you can't beat them, join them and consequently raised a few eyebrows with his November 1956 offering. On

the disc classical tenor Lee gave them an up-market beat number with his rendition of 'Rock and roll opera'. Record Mirror reviewer Dick Tatham compared it to "using a Derby winner as a dray horse".

On radio Lee re-joined the Show Band crew on their Friday night 'Music For Always' broadcasts for three months from January 1957 and made one of his rare BBC TV appearances on 'Monday Melody' on 4th March with the Northern Dance Orchestra, Cleo Laine and Joe 'Mr. Piano' Henderson.

On the road Lee had put together his own touring stage show 'Music For Everyone' on which he was supported by the Johnny Lenniz Jazz Group whose drummer was a real aristocrat, the rocking Earl of Wharnccliffe, with a family estate in Yorkshire. Not a success, the road show came to a halt after only four weeks, and Lee admitted he had lost more than £2,000 on the venture.

Aware that variety as he knew it was on the wane and finding bookings harder to come by, in October 1957 Lee with his wife Pearl and young daughter Suzanne, left Britain in search of a better deal in America. He was already booked for a season at Hollywood's Coconut Grove and also had some TV work. He made a record for Apollo in the States and this was released here by Top Rank.

Lee believed that the beat craze would soon die out and his kind of singing would be back in demand, but things didn't turn out that way. He found it hard going, but was beginning to build up a reputation as a quality performer around the U.S. clubs when he died from a heart attack on 25th February 1961.

A keen sportsman with a strong interest in Yoga, he was only forty years of age. A fine vocalist with a rich, powerful voice, excellent diction and an extensive range, Lee deserved better recognition during his lifetime and has been sadly overlooked on the re-issue market ever since.

DECCA		Lee Lawrence Recordings	
F 9090	Feb 49	'How can you buy Killarney / Helene'	(acc by Stanley)
<i>Black Orch</i>			
F 9198	Sep 49	Song of Capri / On a little Spanish ferry'	(acc by Stanley)
<i>Black Orch</i>			
F 9208	Oct 49	'The golden haired boy from the valley (two parts)' (with George Mitchell Choir	acc by Stanley Black
<i>Concert Orch</i>			
F 9236	Oct 49	'So ends my search for a dream / Gipsy lullaby'	(acc by Stanley)
<i>Black Orch</i>			
F 9315	Jan 50	'If I had my life to live over / My Kathleen'	(acc by Stanley)
<i>Black Orch</i>			
F 9349	Feb 50	'The rose I bring you / Rosa mia'	(acc by Bruce)
<i>Campbell Orch</i>			
F 9366	Mar 50	'If I ever love again / A little bit of heaven'	(acc by Bruce)

<i>Campbell Orch</i>			
F 9438	Jun 50	'The world is mine tonight / Marta'	
F 9448	Jly 50	(with Vera Lynn) 'Cherry stones'	
F 9574	Dec 50	'Falling in love with love / A rose in the dark'	
F 9575	Dec 50	'I leave my heart in an English garden / We'll	
		all go riding on a rainbow' (acc by BCo)	
F 9590	Jan 51	'With these hands / You're heartless'	
F 9598	Feb 51	'Just say I love her / Patricia'	
F 9726	Sep 51	'A beggar in love / Wher'er you go'	
F 9752	Sep 51	'So deep my love / Forbidden love'	
F 9765	Oct 51	'Rosaline / Kate-chen' (acc by S.Black orch)	
F 9776	Oct 51	'Vanity / How can I leave you'	
F 9823	Jan 52	'The girl from Galway Bay / The green glens of Antrim'	
F 9833	Feb 52	'Only fools / Never' (acc by R.Shaw orch)	
F 9859	Feb 52	'I want you / The slave song'	
F 9879	Mar 52	'At last, at last / The black sombrero' (acc by Roland	
		<i>Shaw orch</i>	
F 9928	Jun 52	'Only you will ever know / Tonight beloved'	(acc by Roland
		<i>Shaw orch</i>	
F 9945	Jly 52	'Marrakesh / Esmeralda'	
F 9970	Sep 52	'Here in my heart / You'll never forget about	
		Ireland' (acc by Roland	
		<i>Shaw orch</i>	
F 9971	Sep 52	'When you're in love / Blue tango' (acc RSo)	
F 9995	Nov 52	'Because you're mine / A violin, a serenade'	
F 10011	Dec 52	'Fascination / Remember when'	
F 10046	Feb 53	'Stay where you are / I will love you forever'	
F 10050	Feb 53	'Waltzing the blues / The Good Book says (with the Stargazers)' (acc by Ted	
		<i>Heath Music</i>	
F 10125	Jun 53	'For me / Dare I'	
F 10151	Aug 53	Can't I / Tell me you're mine' (acc by RSo)	
F 10166	Sep 53	'Tobermory Bay / If you were mine'	
F 10177	Oct 53	'Crying in the chapel / To live my life with you'	
F 10228	Jan 54	'You alone / You are my love'	
F 10285	Apl 54	'My little mustard seed / My love for you'	
F 10307	Jun 54	'All I want is a chance / For you Marie' (acc by Roland	
		<i>Shaw orch</i>	
F 10367	Aug 54	'The story of Tina / For you my love'	
F 10408	Nov 54	'The things I didn't do / You still mean the same to me'	
F 10422	Jan 55	'My own true love / Beware now' (acc by RSo)	
F 10438	Jan 55	'Lights of Paris / A love like ours'	
F 10485	Mar 55	'Will you be mine alone? / Wedding bells and silver	
		horseshoes'	
		COLUMBIA (acc by Ray Martin orch)	
DB 3593	Mar 55	'Give me your word / Beyond the stars	
DB 3615	May 55	'My world stood still / Don't worry'	
DB 3645	Sep 55	'Overnight / More than a millionaire'	
DB 3681	Nov 55	'Suddenly there's a valley / Mi muchacha'	
DB 3721	Feb 56	'Young and foolish / Don't tell me not to love you'	

DB 3759 May 56 'Welcome to my heart / We believe in love'
 DB 3795 Jly 56 'Come back my love / Valley valparaiso'
 DB 3830 Oct 56 'From the candy store on the corner / High upon a mountain'
 DB 3855 Dec 56 'Rock `n` roll opera / Don`t nobody move'
 DB 3885 Feb 57 'Your love is my love / Bu you, by you, by you'
 DB 3922 Apl 57 'Sold to the man with the broken heart / Chapel of the roses'
 DB 3981 Jly 57 'Lonely ballerina / His servant'

TOP RANK *(this was an American recording imported by Rank)*
 JAR175 Aug 59 'Be my love / The man I could be'

Syd LAWRENCE

Syd will ever be remembered for his lifelong devotion to big band music and in particular his re-creation of the lush Glenn Miller sound. Born in June 1923 near Chester, Syd as a lad played violin but later joined the local brass band where he learned to play the cornet. His first day job was at Shotton steelworks, but at night he played trumpet in a local semi-pro dance band. During the early years of the war he toured with a band working for E.N.S.A, before seeing service in the R.A.F. where he played in the Middle East Command Dance Orchestra.

Following his demob in 1946 he could be found playing trumpet in a Merseyside session band led by Al Powell that won a Melody Maker Dance Band Championship. A year later he joined Nat Temple`s Band for a summer season at Butlin`s Skegness Holiday Camp. Spells with other bands including Teddy Foster and Ken Mackintosh, being responsible for several of the latter`s early arrangements, kept Syd busy until February 1949 when he replaced Tony Osborne in the trumpet section of Cyril Stapleton`s Orchestra.

After almost a year on the road with Cyril, Syd, already keen to be his own boss, left and with other ex-members of Al Powell`s Band formed a quintet resident at Chester`s Clemence Restaurant. But Cyril Stapleton knew a good musician when he heard one and by August 1950 had persuaded him to return. In June 1951 Syd moved over to Geraldo and later joined Sydney Lipton`s Grosvenor House Orchestra.

Not too keen on living in London Syd, with wife Catherine who he had married at Chester Cathedral on 18th September 1951, returned north in 1953 hoping to get a job with the BBC Northern Variety Orchestra. While he waited for that chance to come along he took a new day job servicing vacuum cleaners.

By the mid-fifties Syd was back playing trumpet full time in what was now the BBC Northern Dance Orchestra directed by Alyn Ainsworth. And full time it was too, this was an extremely popular and consequently very busy outfit, providing the musical backing for scores of light entertainment shows plus their own 'Make Way For Music' series.

Syd remained with the N.D.O for over fifteen years, during which time he also aired his vocal talents as part of a vocal quartet formed by singer Les Howard. He was a member of the Gatecrashers Dixieland band, and led the Tradlads another group within the band. All great fun no doubt, but it was routine and often during the sixties not the kind of music he might have personally chosen to play.

So in 1967, with other musicians of similar interest, Syd formed a informal group that began meeting every Tuesday night at the Southern Hotel, Chorlton-cum-Hardy, to re-create music in the Glenn Miller style. Syd was a master at transcribing music scores off old gramophone records and was thereby able to recreate the authentic sound of the great American orchestras.

This small band became something of an institution, with people regularly travelling from far and near to listen. So much so that within a year they had moved in town to larger premises at the Mersey Hotel, Didsbury, Manchester. Here Syd, who was still full time with the NDO, led an 18 piece orchestra re-creating the 1940`s sound to the delight of the 400 people that crammed the hall each week. This was all just for enjoyment, musicians and fans alike, with no profit being made on the venture. In March 1969 the band played, what I believe was their first 'away game', a concert at the Royal Victoria Hotel, Sheffield, where they were immediately re-booked for a return visit on the 16th April, with 400 of the available 750 tickets sold on the night.

Granada TV heard about the band and sent along its cameras to record a session, that when transmitted brought in a flood of enquiries. Syd knew the time had come to make the break and so in September 1969 he gave up his regular job with the BBC at Manchester, for what was an uncertain future out on the road.

He needn`t have worried, from Wednesday 10th September his 'Glenn Miller style' band were booked as regulars on ITV`s 'Sez Les' show with comedian Les Dawson - Les had been at one of their fun sessions and asked for them to be on his show. Philips Records signed them up and Syd`s first Fontana LP was issued before the year was out (during the bands first five years Syd made ten albums). On the 17th November 1969 the orchestra played in a concert at London`s Royal Festival Hall marking the 25th anniversary of Glenn Miller`s disappearance, and the following year were on the Royal Command Performance at The London Palladium.

It wasn`t long before Syd was back at the BBC`s Manchester studios, now leading his own orchestra on several radio and television shows, while across the country on concerts they played to hundreds of music lovers eager to hear again the smooth big band sounds that had been missing for over thirty years. Initially concentrating on re-creating Glenn Miller`s song-book, the band soon spread its musical wings to encompass many big band styles with equal competence (Roy Marsden added the vocal icing). Their fame spread, taking them across the channel (with regular visits to the Channel Islands) and across Europe, becoming one of the most popular bands of the seventies and eighties.

Come the nineties Syd had more or less retired; he stopped touring in 1994 but still kept a

watchful eye on things. The orchestra continued under the leadership of its former pianist Bryan Pendleton, but when in September 1996 his replacement Ken Williams died, Bryan returned to the piano stool allowing trombonist Chris Dean to take over the lead. Syd died at his home in Cheshire on 5th May 1998, aged 74.

As well as his many albums that continued to appear over the years Syd recorded about a half dozen singles for Philips during the seventies.

The Syd Lawrence orchestra led by Chris Dean is still touring and performing to sell-out audiences as we head towards the end of the first decade of the 21st century.

Turner LAYTON

Smart, smooth piano playing vocalist Turner was born at Washington, U.S.A where he studied under his music professor father. His desire to become a doctor ended when his father died and he had to give up his medical studies. Instead, in 1920, he began a musical career as a dance band pianist in New York. He also wrote popular songs with actor, producer, dancer Henry Creamer, such as 'After you've gone' and 'Way down yonder in New Orleans'. Layton and Creamer also toured as a vaudeville act.

In 1922 he met Clarence Johnstone at a top New York hotel where they were both entertaining and they soon teamed up as vocal duettest with Turner at the piano, the beginning of a very successful partnership.

In 1924 the duo came to London appearing at The Queen's Theatre in Shaftesbury Avenue and quickly won fame as society entertainers at venues like the Cafe de Paris. Making over three hundred records for Columbia they enjoyed phenomenal sales and were reputed two of the highest paid artists of the time.

In 1935 Johnston returned to America and disappeared into obscurity, but Layton carried on as a solo act with continued success until the early fifties. His rich cultured voice with clear diction coupled to his excellent piano playing brought immense feeling to the romantic ballads he chose to sing. He died in London on 6th February 1978, aged 84.

Turner Layton Post War Recordings

COLUMBIA

FB 3079 Jan 45 'A kiss in the night /
The happiness New
Year to you'
FB 3080 Feb 45 'Shine on harvest moon / My favourite
dream'
FB 3091 Mar 45 'I'll be thinking of you Easter Monday /

Hello Mom'
FB 3100 Apl 45 'There goes that song again /
Together'
FB 3017 May 45 'Don't fence me in / The light on the
hill'
FB 3120 Jly 45 'We'll gather lilacs / Barrel organ
rhapsody'
FB 3131 Aug 45 'I don't care if I never dream again /

After a while'
FB 3134 Sep 45 'Just a prayer away / Laura'
FB 3150 Nov 45 'Goodnight my wonderful one,
goodnight /

Only a few
steps away'
FB 3159 Dec 45 'Thank God the drums are silent /
Just a blue serge

suit away'
FB 3175 Jan 46 'No need for words / Rose of Santa
Luzia'
FB 3185 Feb 46 'It might as well be spring /
Gim-me

crack corn'
FB 3190 Mar 46 'Some Sunday morning / Kentucky'
FB 3201 Apl 46 'The bell's of St.Mary /
I'm always chasing

rainbows'
FB 3212 May 46 'In the land of beginning again /
This heart
of mine'
FB 3215 Jun 46 'The memory of a waltz / Paris in my
heart'
FB 3222 Jly 46 'Laughing on the outside /
Sleepy time

soldier boy'
FB 3234 Aug 46 'If I can help somebody / Primrose Hill'
FB 3242 Sep 46 'More than anything else in the world /

Prisoner of love'
FB 3245 Oct 46 'Down in the valley / Surrender'
FB 3253 Nov 46 'Put another chair at the table /
I'll be

thinking of you'
FB 3261 Dec 46 'The mission of the rose /
Too many irons

in the fire'
FB 3284 Feb 47 'I love you for sentimental reasons /

Sooner or later'
FB 3299 May 47 'Good night (you little rascal you) /
Among my

souvenirs'
FB 3318 Jly 47 'How lucky you are / Try a little
tenderness'
FB 3334 Sep 47 'Roses in the rain /
Gotta get me

somebody to love'
DB 1574 47 'Lovely to look at / Smoke gets in your
eyes'
DB 2367 Jan 48 'I wonder who's kissing her now / And
Mimi'
DB 2399 Apl 48 'Near you / Sometime'
DB 2412 Jun 48 'I'm looking over a four-leaf clover /
Down by the old

mill stream'
DB 2434 Aug 48 'The village of Gretna Green / Nature
boy'